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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
restorer is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 22, 1963

Mr. John Blum
212 Columbia Heights
Brooklyn 1, New York

Dear Mr. Blum:

A small show of the work of John Marin is being
organized, and the painting you have
has been requested for this exhibition. However,
if you would like to keep the painting we will
make a substitution.

I would be very pleased to hear from you shortly
on this matter.

Sincerely yours,

John Marin, Jr.

JM Jr
lk

The Phoenix Art Museum

F. M. HINKHOUSE
DIRECTOR

March 27, 1963

PHOENIX FINE ARTS ASSOCIATION
1625 NORTH CENTRAL AVENUE
PHOENIX 4, ARIZONA
PHONE - 288-8345

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Mrs. Edith Halpert
Downtown Gallery
32 East Fifty-First St.
New York, New York.

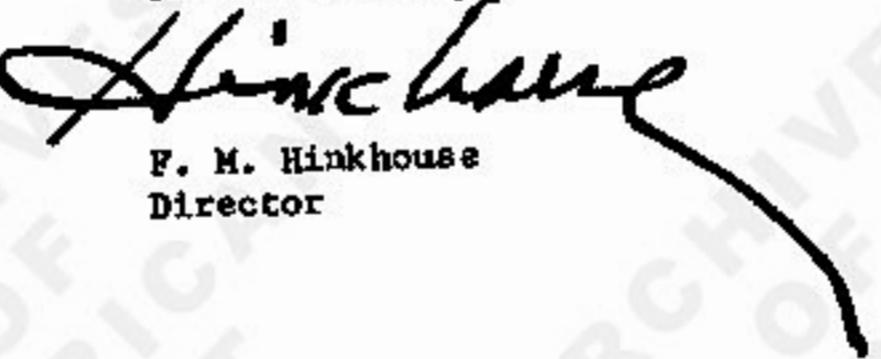
Dear Mrs. Halpert:

I am so sorry to have missed you during your recent visit in Phoenix. My colleague, Mr. Puckle, tells me that he had a most enjoyable visit with you and that he delighted in taking you through the art museum and our reserves.

Rather recently, Jonathan Marshall, who has recently purchased a local newspaper, gave us a colorful landscape by Max Weber. This work is not titled and measures approximately 14 x 12". Would you please be so kind as to tell me what the approximate value of such a work would be or what you would sell it for at your gallery.

Looking forward to seeing you when I am next in New York,
I am,

Yours sincerely,


F. M. Hinkhouse
Director

FMH:mcd

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Halpert can tell me, or if perhaps you might
be able to give me some more precise indication
yourself of what you have in mind.

Now that I've explained what my situation is,
would you write me again, giving me a clearer
idea of what you would require of me, so I
can better calculate whether it's possible
for me to handle it--and also how.

Sincerely,

Irma Jaffe



Yale University Library,
New Haven, Connecticut

March 25, 1963

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
researcher is living, it can be assumed that the information
may be published 50 years after the date of sale.

*I have the honor to acknowledge the receipt of the gift mentioned below, and I beg
you to accept our sincere thanks.*

Faithfully yours,

University Librarian

For the Alfred Stieglitz Archive in the
Yale Collection of American Literature:

Marin, John. Autograph letter signed to
John Eastman, Jr., dated May 19, 1947. 1p.

To Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

VERNON M. WAGNER
477 MONROE AVENUE
GLENCOE, ILLINOIS

Mr. Jay Weef, Art Dir.
The Downtown Gallery
32 E. 51st St.,
New York 22, N.Y.

3-17-63

Dear Mr. Weef:

I'm indeed sorry to be inconvenienced by your
insistence to hold my slide of the Rattner stained
glass window study.

You were really anything but cooperative. All
I wanted was Mr. Rattner's reply — I thought
my request was in order; not unusual.

Unfortunately I have no other slide — but
you can have another made from the one I
sent you. Will you please, then, return
mine. You may of course keep mine long
enough to have a copy made — and
any KODAK store will do this in one
week for about 60 to 75¢.

Aincerely,
Vernon M. Wagner

March 28, 1963

Mr. Richard Loeb
Galerie Bonnier
Avenue du Theatre 7
Lausanne, Switzerland

Dear Dick:

I was so pleased to receive your letter as it gives me an opportunity to apologise to both Marion and you for what might be construed for rudeness on my part.

No doubt you know that a new type of Bug hit New York. I was one of the victims and was too miserable to phone, talk or write which I regret deeply as I think you picked yourself a wonderful gal with whom I really wanted to become better acquainted. By the time I came to she had left Hotel Taft and here I am sending my deep regrets.

As you suggested I am enclosing my check for the amount of \$1500. in payment for the Charles Sheeler painting together with two copies of the purchase invoice, one of which I would like to have you sign and return to us for our files. Please don't bother about the frames as we had both of the Sheelers taken care of to prevent them from being damaged in this era of rather careless handling. We also had the oil cleaned by our restorer and pressed where the stretcher made an indentation where it pressed against the canvas. It looks fine now and we will hold both pictures for our New Acquisitions exhibition.

MLP: KOW

We sent the five paintings by Chambers to The Old Print Shop, but Harry Neumann refused to make an offer and mentioned so low a figure that I decided to withdraw the group from him and am waiting for the Director of the Kennedy Galleries to return from a trip so that I may send these to him for consideration. Unfortunately Chambers' popularity was sudden and did not continue but I will be persistent in the matter and will try to get more than the maximum suggested to date which was \$200. each. Salesmen are in a hurry & thick it best to take a easy and try to get a little more. However I will abide by your decision in the matter.

(cont'd)

MLP: BROPING recd

- bside 3 -

WATSON SS: JDP

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 16, 1963

Mrs. Terry Dintenfass
Dintenfass Gallery
18 East 67th Street
New York, New York

Dear Terry:

Would you please be a good girl and answer my letter
of March 11th so we can get this thing settled.
Don't phone, but write in detail.

Many thanks.

Sincerely,

BONNIE

Mrs. Joan Ankrom

- page 2 -
(CONT'D.)

March 22, 1963

WHAT ~~IS~~ **THE** **EXACT** **NUMBER** **OF** **THE** **REPORT** **YOU** **HAD** **MADE** **TO** **ME** **ON** **THE** **15TH** **OF** **MARCH**?
ANSWER: **IF** **THE** **BOOK** **ALREADY** **HAD** **A** **PREVIOUS** **CHECK** **PRINTED** **IN**
IT, **SO** **THAT** **YOU** **HAD** **A** **FULL** **REPORT** **TO** **THE** **VALUES** **WHICH** **ARE** **OTHER** **THAN**
THOSE **THAT** **ARE** **LISTED** **HERE** **THEY** **ARE** **NOT** **—** **IT** **IS** **NOT** **THE** **BOOK** **OR**
PRINTED **BY** **ONE** **WHO** **DOES** **NOT** **KNOW** **THE** **VALUES** **OR** **THE** **MANUFACTURER** **WHO**
PRINTED **THE** **REPORT** **ON** **15TH** **MARCH**, **1935**, **THE** **REPORT** **PRINTED** **ON** **15TH** **MARCH**
1935 **PRINTED** **BY** **ONE** **WHO** **DOES** **NOT** **KNOW** **THE** **VALUES** **OR** **THE** **MANUFACTURER** **WHO**

Now that I am through with all the business details I can tell you how pleased I am with everything concerned with the Broderick Exhibition - first, the works itself; second, the response both in the press and in other quarters as well as the TV reports; third, and most important, the other friendly relationship we have established between us with Morris, which will be most gratifying experience. regards Harry J. If you so desire I can give you some more information about the Tooth exhibition at London. I happened to hear from him shortly after the painting was shipped, recently, that the days he requested you can read so we are experiencing no trouble. I am posting the plan some advice of Jack from KTT with kindest regards, I am sending you one copy which I will keep.

refusing to accept any such arrangement. **Matherly**, of the **Patent Office**, told the Senate Select Committee that he had been asked to do so by Mr. **George C. Thomas**, of the **Department of Justice**.

"**NO**!"
ment l'aujou-
ment l'aujou-
ment l'aujou-
ment l'aujou-
ment l'aujou-

P.S.: The Santa Barbara painting was shipped directly.
WELCH TELP SHIP ONE ON THE 504P JUST BY CONVENTIONAL COURIER.
CARRIED THE THREE PAINTINGS AS APPROVED AND ALREADY LISTED - TWO ON
ONE DOWNSIDE OF THE THREE THREE TELP LINES WHICH WERE MENTIONED.

Page 909

רְאֵת עַמּוֹתֶךָ
בְּזִקְנֵתֶךָ
עַמּוֹתֶךָ
וְזִקְנֵתֶךָ

મસ્તકમાં કાંઈ જાહેર?

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may be published 60 years after the date of sale.

MUSEUM OF EARLY AMERICAN FOLK ARTS

IN THE CITY OF NEW YORK

A NON-PROFIT EDUCATIONAL CORPORATION
CHARTERED BY THE STATE BOARD OF REGENTS

Memorandum
NM
NEWSLETTER

*Using
book
addresses
etc.*

March 27, 1963

We are pleased to announce that the Museum has leased quarters at 49 West 53rd Street, between Fifth Avenue and the Avenue of the Americas. You undoubtedly know that this assures location of the Museum in a very desirable area, near several distinguished museums and galleries and convenient to public transportation.

Due to the provisions of the New York City Building and Fire Codes, as they apply to public galleries, we were unable to obtain quarters at a previously announced address, also on 53rd Street. We regret that these unforeseen circumstances caused a delay in the planned opening of the Museum to the public.

Upon completion of alterations and installation of equipment, we hope to be open to Members sometime in June, on a date to be announced. Our display at that time will consist of works of art which have been donated to the Museum's permanent collection or are on extended loan. The Museum will be formally inaugurated with a major loan exhibition from private sources on Thursday, September 26th.

The new Museum quarters will consist of an entire floor of a former town house, approximately 75 feet by 20 feet in area. With the use of movable partitions, we will be able to maintain a flexible arrangement for the attractive display of varied exhibitions. A compact library, archive file and director's office will also be accommodated. The Museum's trustees hope to build up a comprehensive reference center about folk art in America, including relevant material on the countries which, through immigration, influenced American development. We will gratefully accept all books, photographs, catalogues, pamphlets and manuscripts of this nature; such contributions are, of course, tax deductible.

The Board of Trustees have decided upon a nominal admission charge of 25¢ for Non-Members, to help defray the operating costs of the Museum and to release other funds for acquisition of works of art and reference materials. Until further notice, the Museum's temporary offices will remain at Room 903, 130 West 56th Street, New York 19, New York (Plaza 7-9688).

or to publishing information regarding sale or translation,
either or both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

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purchaser is living, it can be assumed that the information
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March 25, 1963

Mrs. Max Weber
11 Harley Road
Great Neck, New York

Dear Frances:

I don't recall whether I mentioned previously the fact that the Corcoran Gallery of Art arranged for a large exhibition called The New Tradition - Modern Americans before 1940. This is to be held from April 26th through June 2nd.

While a number of paintings by Max are being borrowed from public and private collections SEEKING WORK has been requested as an addition and I would very much like to have it delivered here as soon as possible because the pick-up date in New York is April 9th. As this is not a very large picture I imagine that Celeste can put it in her car so that we have everything ready for the truckmen.

I was simply delighted with the selection made by you and Joy for our forthcoming Weber show and when she brings in the few others I can get started on the catalogue. However I would love to have you come in so that we may decide on the frames. I still feel that it is not necessary to go to any great expense as with very few exceptions the clients have very positive ideas of how they want to present the paintings in their homes and we let them worry about that privately. The mat is the only important factor as they leave that, and in most instances really prefer a simple frame that fits in with modern decor rather than one which is carved, and consequently I feel that it is wise to save money and as I said before, make them simple.

Do let me know when you can come in. It will be a pleasure to see you.

Sincerely,

E.O.Hill

P.S.: I had the restorer in to see the pastels and he strongly advises that not only the 3 or 4 which are torn or creased be mounted on a board for safekeeping, but that all the others should be protected the same way as the original paper is old and brittle. He will charge \$45. each for the mounting and the fixatif spray. Will you please let me know about this immediately as it requires considerable time.

DONMOOR-ISAACSON, INC. 1115 BROADWAY

Donmoor[®] Famous Knitwear

NEW YORK 10, N.Y. PHONE: WATKINS 4-0340

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of both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I am enclosing my check for \$72.10 in payment of two
(2) copies of the Sacco-Vanzetti Letter (Shahn) to be sent
to the following addresses:

1 copy to:

Joseph D. Isaacson
1115 Broadway
New York 10, New York

35.00

1 copy to:

Tom Stamm
2705 Bainbridge Avenue
Bronx, New York

Stam

I would appreciate your prompt attention to this
order.

Yours very truly,

Joseph D. Isaacson

jdi:lss

March 28th, 1963

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collector is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 16, 1963

Mr. Henry R. Hope, Chairman
Department of Fine Arts
Indiana University
Bloomington, Indiana

Dear Henry:

It was good to hear from you.

Indeed I shall be delighted to see you and Sally
when you are in New York prior to your trip abroad.

I have a good deal of material on hand which we
can discuss when you are here at the time. Won't
you please get in touch with me a few days ahead
so that I can arrange to be on tap for your visit.

I look forward to seeing you.

Sincerely,

RCH:lk

Galerie Bonnier

Gérant: Jan Runqvist Avenue du Théâtre 7 Lausanne Téléphone 021/28 93 47 Adr. tél. Galeribô

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21 March 1963

The Downtown Gallery
32 East 51st St.
NEW YORK 22

Dear Edith:

Marion was so sorry not to have been able to speak to you again before she left but it appears that you were busy when she found.

As to the pictures which she left with you I am not at all clear as to their disposition. I believe that you feel that the Sheeler would not bring sufficient ~~firm~~ to warrant a 25% sales proposition. If that is the case then I would be prepared to accept your offer of 1,500 dollars. As to the Hudson Valley paintings, Marion was not clear as to your plans for these. By the way the small one is Crawford Notch, N.H. Please let me know what you plan to do with them.

As my things should be here within the next week I can send you the passe-partout for the Sheeler if you still want it. Let me know.

By the way what is Alan of the Alan Gallery's name. He has some abstracts our Stockholm gallery is interested in.

That's all for now

As always, affectionately

Richard Loeb
Richard Loeb



LAWRENCE C. GUIMBINER ADVERTISING AGENCY
INC.

655 Madison Avenue, New York 21, N.Y.

TELEPHONE: TEMPLETON 8-1717

MORTON FREUND
Executive Vice President

March 19, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Supplementing my letter of March 1st with regard to the possibility of using a Stuart Davis or a Ben Shahn painting for Bates Bedspreads, we could proceed in one of two ways. Either we would buy an existing painting that would be suitable with the right to reproduce it on a bedspread, this right to be paid for on a royalty basis, probably 10% of the wholesale price. In other words, if the spread were sold to retailers for \$30.00 the painter would receive an additional \$3.00 for each unit sold.

The alternative would be a commission to the artist for a painting especially suitable to the purpose on the same basis. That is, the painting would be bought outright and royalties for reproduction would be paid at the same rate.

Would you be good enough to let me know as early as you can whether Mr. Davis or Mr. Shahn is interested.

With kindest regards.

Sincerely,

Morton Freund

Morton Freund

MF/r

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[Enclosed March 25, 1963]

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March 17, 1963

Miss Georgia O'Keeffe
Albuquerque, New Mexico

Dear Miss O'Keeffe:

It is sometime since we have been in communication but I remember vividly the day and night when you were so nice to my wife and myself. I was in Santa Fe for the exhibition of my work at the Museum.

You recall that I was avid at an earlier time to do an O'Keeffe exhibition to be shared with a few other fortunate museums. My special interest centered on the catalogue or book which I felt was so needed, for I wished to write it. Also, Jim Sweeney was a writer not altogether rejected in those days, and unless I had written myself O'Night I was helpless.

Well, the need for an O'Keeffe book and major retrospective is greater than ever and as it happens we have more resources here now at the UCLA Art Galleries. By 1963--which is close upon us as these things go--we shall have moved into a new building, doubling our size like everything in Los Angeles, and doubling the scale and resources of our galleries. The new galleries will be very handsome, I can assure you. And, an O'Keeffe exhibition would look very handsome there. I think that a major O'Keeffe exhibition should open in the West.

Could we explore this? I should be glad to come talk to you about it.

I enclose a catalogue of the Dove exhibition. Probably you have one, but I wanted to be sure that you had seen it. Also, here is a catalogue of our last year's Picasso exhibition which we did for his birthday. He made us a lithograph, by the way, the first time he has ever done such a thing and it made quite a difference to us as we used the returns for scholarships. Also, here is the catalogue of our current Lipchitz retrospective, a very successful show which is on now.

Sincerely,

Frederick G. Wright
Chairman
Department of Art

FBI:ef
Enclosures

March 16, 1963

Miss Ellen Mary Jones, Curator
Hopkins Center
Dartmouth College
Hanover, N.H.

Dear Miss Jones:

The loan forms for the two Ben Shahns and the three
Rattners are being prepared, and these will be sent
to you in a day or two.

However, I must point out to you that we agreed to lend
only one Ben Shahn, VOLTAIRE, 1962, to the show. When
I spoke with Prof. Lathrop, I told him that we would
make every effort to lend him another. Fortunately, we
will have available a tempera portrait of Bach, TOODATA
AND FUGUE, 1962.

I do hope that Prof. Lathrop received the list of paintings
which might be borrowed for the Shahn show, and I will
be most interested to know which he succeeded in obtaining.

I will have the two Shahns available to be picked up
by Mr. Brackett on March 26th or 27th. However, I will
not be able to give him the Rattners till the end of
April; one is in a show in Michigan and the other two
are needed here at the gallery.

By the way, I have made a correction in the Rattner loan
forms. Mr. Rattner is very much alive. You had listed him
as dead in 1961. Would you please note this fact in pre-
paring your catalogues.

Please send my warmest regards to Prof. Lathrop.

Sincerely,

Jay Wolf
Assistant Director

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in both artist and purchaser involved. If it cannot be
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Yale University Library
New Haven Connecticut

James T. Babb
University Librarian

Donald C. Gallup, Curator
Collection of American Literature

19 March 1963

Dear Mrs. Halpert:

Thank you very much for sending us the Marin
letter to Mr. Eastman. Indeed we are in-
terested and are delighted to have it for
the Stieglitz Archive. I looked at once in
the files to see whether we had letters to
Stieglitz from Mr. Eastman, but apparently
the one Marin refers to was the only one
Mr. Eastman wrote, and I assume that Stieg-
litz answered it only by turning it over to
Marin.

With best wishes,

Yours gratefully,

Donald Gallup
Donald Gallup.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

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Freeman

March 21, 1963

Mrs. Jane R. Baird, Executive Secretary
Dallas Museum For Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Mrs. Baird:

As we could no longer withhold the ~~Dove~~ painting CARNIVAL from circulation, I gave instructions to Miss Watherston to go ahead with the repair. You will note that she is charging the absolute minimum for this service. Her appraisal is enclosed.

I trust that it will be satisfactory to you to have the final bill after the restoration sent to you directly by Miss Watherston.

Sincerely,

EON:lk

March 28, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 N. LaCienega
Los Angeles, California

Dear Joant:

By now I hope that all the paintings have arrived - and
safely. Have you also received my receipts and if so,
would you sign one and return it to me.

Spring grows ever lovelier in New York and I count it among
my many blessings. Indeed yesterday I dashed right out and
made my reservation for Europe - couldn't wait any longer!
So on July 1st it's off to London and God only knows where
from there.

I have been questioned several times by people about Morris'
PREMONITION OF DEATH. The reason, of course, is that it is
so unusual to use casein on canvas. As you know, like
Mr. Webb, we also "like to have the facts, Ma'am, the facts."
Therefore would you ask Morris to answer the following two
questions which are those most frequently asked of me:

- 1) What kind of casein did he use?
- 2) On what kind of ground is the casein?

With those little facts in back of my mind I shall be able
to sound very learned.

I look forward to hearing from you. Warmest regards.

Sincerely,

Jay Wolf
Assistant Director

JWilk

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publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 19, 1963

Miss Patricia Gould,
Art Department
House Beautiful Magazine
572 Madison Avenue
New York 22, New York

Dear Miss Gould:

I understand you have now published the issue
which contains the Georgia O'Keeffe reproductions.
Would you be so kind as to send me tear sheets
for my files.

I might mention in passing that one of the col-
lectors whose picture you reproduced was told it
had been cropped in the printing. I can only
hope this is not the case.

I shall look forward to seeing the article.

Sincerely,

Jay Wolf
Assistant Director

JWlk

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WASHINGTON UNIVERSITY



ST. LOUIS MO. MISSOURI

STUDENT COUNSELING SERVICE

March 22, 1963

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I understand that you are concluding an exhibit
of Signs & Symbols, U.S.A., on April 6. Regret-
tably, I am arriving on April 7 and am very
interested. In lieu of a personal visit would
there be a copy of the catalog available? If
so, please mail one and include your invoice.

Sincerely,

Donald G. Zytowski

Donald G. Zytowski
Acting Director

DGZ:BAR



THE UNIVERSITY OF ARIZONA
TUCSON

COLLEGE OF FINE ARTS
DEPARTMENT OF ART

March 28, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have turned your request about the Marin pictures and their return over to Miss Prudence Nelson who is in charge of the Art Galiery in Mr. Steadman's absence at this time. You've probably heard from her by now.

The London exhibition that you mentioned sounds exciting. Will there be any Marin's in this exhibition that were not here at the University and not in your gallery on exhibit when I was in New York? I'd love to have an excuse to go to London to see some of the pictures, particularly if they are going to find their way into the hands of European collectors. Perhaps this is something I should write into my request for a grant from the Archives of American Art.

I will be writing you again about the Marin catalogue when I have more definite information about the grant.

Best wishes,

Sheldon Reich

Sheldon Reich
Assistant Professor

P.S. Thank you very much for the material on the Pop art you are sending me. I'm anxious to see it myself and I think the student who is writing on this subject will find it invaluable.

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

March 20, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Since writing you regarding the collection of works to be exhibited in our exhibition, The New Tradition - Modern Americans before 1940, we have found that we will need an additional day to complete these collections.

Unless we hear from you to the contrary we will assume that your paintings will be available between 9:00 A.M. and 5:00 P.M. on the 11th of April.

We greatly appreciate your kind assistance in this matter.

Yours truly,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

MF/mw

Including 2 from Corinthian
, "J. Paris
Tang from Whitney

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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"ARTDEALAS, NEWYORK"

March 29, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Because I am handling the arrangements with Parke-Bernet, Mr. Colin has asked me to reply to your letter of March 25th.

We both agree that your point is well taken and when we send our next announcement about the show to the dealers we will inform them that each dealer will be allowed no more than so many square feet of total space at the exhibition. We are trying now to figure out how much that space should be.

Any other suggestions you have about the show will be gratefully received.

Sincerely yours,

gse
Gilbert S. Edelson
Assistant Secretary

GSE:bg

Prior to publishing information regarding sales transactions, dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JOHNS HOPKINS HOSPITAL
BALTIMORE 8, MARYLAND

3-29-63

Dear Mr. Marin:

Enclosed is our check (\$3.00) for
Manuscript-Marin. We eagerly await its
arrival. I want especially to thank you
for your gift of the sketching. As you
know we are especially interested in
the graphics since only in this
way can we begin have representations
of the great diversity of Marin's
work. I certainly hope that you
will keep us posted on the availability
of any of the "scarce" examples which

FORUM GALLERY

1018 Madison Avenue at 79th Street, New York 21, N. Y. Lehigh 5-6080

BELLA FISHKO, DIRECTOR

March 29, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Edith:

We are returning the paintings which you
generously loaned for our Landscape Exhibi-
tion.

It was a beautiful show for which your co-
operation was in no small measure responsible.

Warm thanks.

Sincerely,

FORUM GALLERY

Bella Fisher
Director.

BF:ms

P. S.
Your catalog on the "Signs and Symbols" makes
its point so interestingly and subtly that it
brightened up my art year. Congratulations!

addition to my collection, and is in need of
My husband said that restoration? There is no-
perhaps some of the signs one in these parts that
in your exhibition are can do the job, and
for sale. If this is true, we thought you could
I would very much ap- help us find a restorer.
preciate knowing which We wondered if Margaret
are for sale and the H. Waterston who did
prices of each.

We also wondered if work on metal?

You had received Mr.

Hornsjos' letter concerning

I am sorry that I
cannot be in New York
the face of an American to see the exhibition,
(c. 1750) Grandfather clock but I will be most
which is painted on metal anxious to hear if

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ZABRISKIE GALLERY 36 EAST 61 STREET NEW YORK 21, NEW YORK TE 2-9034

March 16, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Carruthers told me when I returned this afternoon that you had located an Arthur Dove for our exhibition. I send you this note to say 'thank you'. This completes our show --an eleventh hour completion at that.

I feel that it is going to be an interesting exhibition and hope that you will be able to see it.

Sincerely,

Virginia M. Zabriskie
Virginia M. Zabriskie

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merchandise are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 16, 1963

Librarian
Yale University
New Haven, Connecticut

Dear Sir:

It occurred to me that you might be interested in
the attached document which Mr. Eastman referred
to me recently.

This might be included in the Stieglitz archives
if you deem it of any significance.

Sincerely,

ECH:lk

CITY ART MUSEUM OF ST. LOUIS
St. Louis 5 Missouri

President: HENRY B. PFLAGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES NAGEL • Secretary: MERRITT S. RITT

or publishing information regarding sales transactions,
purchaser and responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 25, 1963

Mr. Jay Wolf, Assistant Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Wolf:

We do not understand your letter of March 19th enclosing a bill for repairs
to the Dickinson and Davis frames. We had a letter dated February 1st from
your Bookkeeper enclosing a bill for the work and asking us to send the check
directly to the Grippi Gallery, 200 East 89th St, which we did and are in
receipt of the cancelled check. The bill, incidentally, was not for \$60, but
\$45 — \$25 for the Davis and \$20 for the Dickinson.

I am sure that if you check back through your records you will find that this
has all been taken care of.

Sincerely,

Betty Horton

Mrs. Louis V. Horton
Registrar



Spague & Conleton INCORPORATED

KEENE, NEW HAMPSHIRE

March 20, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Owen Meeserve has asked that we write you for the cost on the attached list of paintings and pieces which our dealer plans to exhibit in Memphis, Tennessee.

Please indicate at once the cost of each piece on the attached list and return it at once. We appreciate your cooperation as time is getting quite short on this project.

Sincerely yours,

J. M. Wilson
Assistant Sales Manager

jmw/q

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Upper

March 28, 1963

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

Mr. and Mrs. John Marin, Jr.
15 Seminole Way
Short Hills, New Jersey

Dear Mr. and Mrs. Marin:

I suggest the following insurance valuations for the
paintings listed below. They are:

Jacob Lawrence: THE GREEN TABLE, 1941 \$1,000.
Gouache

William Zorach: AUTUMN SNOW, 1960 750.
Watercolor

Very truly yours,

EOM:lk

tion to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LETTER AGREEMENT

Gentlemen:

I request you, the Art Dealers Association of America, Inc. (hereinafter the "Association") to appraise one or more works of art belonging to me.

This letter, together with the attached "Information for Appraisal" and the Association's Conditions of Appraisal, a copy of which I have read and understand, will constitute our agreement.

I will pay to the Association a fee for each work appraised based on the appraised value thereof as follows:

<u>Appraised Value</u>	<u>Fee</u>
Up to \$1,000	\$25
\$1,001 to \$2,000	\$50
\$2,001 to \$3,000	\$75
\$3,001 to \$5,000	\$100
\$5,001 to \$25,000	\$200
\$25,001 to \$50,000	\$300
\$50,001 to \$75,000	\$400
\$75,001 to \$100,000	\$500
Over \$100,000	\$1,000

I intend to donate the work of art being appraised to a charitable or educational institution or

THE JUNIOR ART GALLERY, INC.

301 LIBRARY PLACE, LOUISVILLE 3, KY.

March 28, 1963

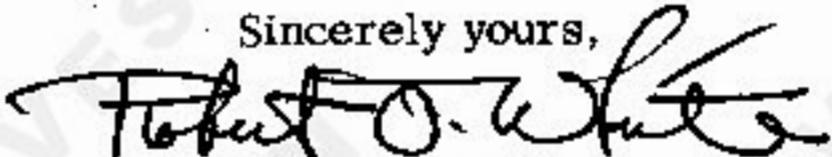
Downtown
32 E. 51
New York, New York

Gentlemen:

I plan to be in New York City during the first week of April at which time I hope to visit the galleries and museums in the tradition of the past director, Sue Thurman. The purpose of the trip will be to renew old relationships with those people with whom we have done business in the past and to establish new friends with whom we might deal in the future.

I am looking forward to meeting with you during this time and hope that I will be able to stop in to see you and your gallery.

Sincerely yours,



Robert O. White
Director

to publishing information regarding sales transactions.
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William L. Meiss
1139 Whitefield Avenue
Sarasota, Florida

3/28/63

Dear Edith,
Glad to
find we had three
extra copies and hope
you and Mr. Cowles both
enjoy them.

That story of lightning
and fire last year and
restoration.

Location is just
north of Wiscasset on
Route 1, eight miles east
of Bath.

Love from Adelaire
and me. Bill

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sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 16, 1963

Mr. Sidney Simon, Director
The University Gallery
University of Minnesota
Minneapolis 14, Minnesota

Dear Sidney:

In going through some of my correspondence I found
your note indicating you will be in New York some-
time this month.

This pleases me very much as I am very eager to have
you see the current exhibition, a catalogue of which
I am now enclosing in the event that it has not
reached you before.

In any event it will be so nice to see you again.

Sincerely,

EHH:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 25, 1963

Mr. K. Matsumura
Osaka Formee Gallery
Shinsaibashi Kitagumi
Minami-Hu
Osaka, Japan

Dear Mr. Matsumura:

I have received several letters from art dealers in Japan and realize now that I obviously placed insufficient postage on the envelopes containing our previous replies. Therefore I am writing you again in reply to your letter of March 11th which you were good enough to send to me.

Below you will find the list of prices in connection with the three serigraphs specifically mentioned in your previous letter. Unfortunately while all of Shahn's original paintings and drawings are photographed, we have no prints of his serigraphs but an additional list is enclosed. Furthermore, because we as his sole agents work on a minimal commission basis, we can allow only a 10% discount to other dealers but it is customary for them consignees to increase the price to clients who benefit by the unusual service. Please let me know how you feel about this matter and I can assure you that we will do everything to be cooperative.

Thank you for your patience.

Sincerely,

E.G.Halk

P.S.: We are arranging to have prints made from negatives in our possession of paintings by Kuniyoshi. We regret there are only four unsold pictures in our possession. You will find all the pertinent data on the reverse side of each print - when they are sent to you in the near future.

for publishing information regarding sales transactions,
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March 21, 1963

Mrs. Ruth Julian, Co-Chairman
The North Carolina State Art Society
334 Cascade Avenue
Winston-Salem, North Carolina

Dear Mrs. Julian:

Some days ago we sent you a consignment invoice with
all the information included - listing the six paint-
ings referred to in your letter of March 13th. Both
lists correspond.

We are contacting Budworth to pick up these paintings
early next month for shipment to The North Carolina
State Art Society in Winston-Salem, N.C. and will have
the charges made to the Gallery as you suggested and
will also follow your original suggestion to send our
bill to you for payment. You no doubt recall our
telephone conversation when I stated that we assume no
expenses for exhibitions and you volunteered to arrange
for payment to us. Thus I am following your instruc-
tions and will await receipt of your card for final
arrangements to be made with Budworth.

Sincerely,

EGH:k

EGH:k

Mr. Edmund Vigat

- page 2 -

March 26, 1963

(cont'd.)

四百三

YEAR WITH A PROJECT

The colors of the sky
are reflected in the
water.

માનુષ કોઈ જીવને

Editor to publishing information regarding sales transactions. Subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

You may come across. You may be
interested to know that some of the
Friede scenes are currently on exhibition
in the library at Congress from the
Joseph Pennell collection.

Please extend our best wishes to
Mrs. Shulzett. We hope to see you
both when we are next in New
York.

Sincerely yours,

John Litaly

Dear Edith

Half a dozen things that I've
wanted to say to you - but none of them
warrant my barging in on you when
you are surrounded. As you always are.

First of all, thank you so much
for the Broderson show - and for various
you fully understand, the chance to meet him -

a mind, a spirit that has fought its
way to freedom. I shan't stop regretting
that Deb and Henry, and their John could
not come down from Vermont while the
exhibition was still on, and be still here.

Henry and John, as Mr. Wolf (or?)
Mr. Marin may have told you, did
come to New York last week; and by
chance, on the same day, one afternoon

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Page Two

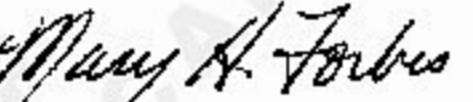
Mrs. Edith Gregor Halpert

March 18, 1963

Please let us know if the above arrangements meet with your approval.

We are sorry to see the paintings and sculpture go. However, we hope that it will not be too long before they are in the Gallery again.

Sincerely yours,



Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

P. S. We will ask the Whitney Museum to ship The Tango by Eli Nadelman to the Gallery after the close of their exhibition so that it may be included in our exhibition, The New Tradition.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Price of "Justice" -
"Gaited Horse"

Hopkins Center



DARTMOUTH COLLEGE · HANOVER · NEW HAMPSHIRE

CHURCHILL P. LATHROP *Director of Galleries* TRUMAN H. BRACKETT, JR. *Assistant Director of Galleries* ELLEN MARY JONES *Curator*

March 20, 1963

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Sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 50 years after the date of sale.

Mr. Jay Wolf, Assistant Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Wolf:

We have received the loan forms for the two Ben Shahn's and
we are most grateful to you for your very generous cooperation.

Mr. Brackett will be in your gallery to pick up the two
Shahn's March 26th or 27th and will return in April to pick up the
Rattners. Thank you for your correction! I am glad to know about
Mr. Rattnar and you have saved us from making a very embarrassing
error.

Mr. Brackett is interested in the idea of borrowing
Shahn drawings, but his decision will depend upon size of pictures,
available wall space, etc., and he requests that he may give you
his answer to this question when he gets to New York.

With deep appreciation for your kindness and help, I am,

Sincerely,

Ellen M. Jones
Ellen Mary Jones, Curator

EMJ:BT

March 23, 1963

Dear Edith,

We appreciate your willingness to suggest that your
Skowhegan Scholarship be again earmarked for PMCA.

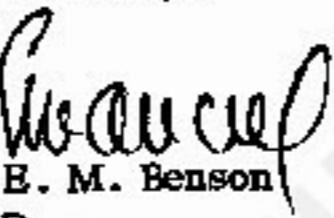
We do have a tape of the symposium. If you'd like
to have your portion of the tape transcribed we'll gladly send
you the tape for this purpose.

Do tell us what your travel expenses were so that we
may reimburse you.



Philadelphia
Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pa.
Kingsley 6-0545

Sincerely,


E. M. Benson
Dean

Mrs Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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do things - but couldn't
because of his age -
his vision, and finally
he couldn't talk.

I shall always be
grateful that he
passed away peacefully
in his sleep -

Love -
Flozie

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 18, 1963

Mrs. A.C. Engelking
1428 Elm Road
Lakeland, Florida

Dear Mrs. Engelking:

In order to obtain the information you want re
the "Pop" Hart etching, I would suggest that you
write:

Mrs. Virginia Zabriskie
Zabriskie Gallery
36 East 61st St.
New York 21, N.Y.

The last Hart exhibition was held at the Zabriskie
Gallery, and, therefore, Mrs. Zabriskie should be
familiar with current values and prospective buyers.

Sincerely,

Jay Wolf
Assistant Director

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 25, 1963

Mr. Ralph F. Colin
Administrative Vice President
Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, New York

Dear Ralph:

I am enclosing the form you requested which, as you may gather, is tentative as we never know whether or not we will have paintings available at a specific time.

For your information there has been some discussion among the dealers who are members of the Association - pro and con. However I think that I managed to convince the doubters of the validity of this plan but they all seem to have the same reaction which I expressed at the meeting when this was originally proposed. I am referring to the idea of allowing each dealer to submit six paintings and one sculpture. Without exception, for this includes two dealers who represent artists who paint huge pictures, they all feel this is a very unfair arrangement. I still think (in agreement with them) that each dealer be allowed a certain number of running feet or in any event a limit of the space in view of the fact that the majority handle artists whose largest painting does not exceed six feet and often very much less. They all refer to eight or ten dealers whose artists produce gigantic works and would automatically use up the bulk of the space. This is a serious problem and should be solved as we did in the earlier days when we had summer exhibitions or joint exhibitions for "Art Week" in which each dealer was allotted a specific footage.

In closing may I say that I consider this a very logical complaint and think that it should receive serious consideration before the project is actually in progress.

Best regards,

Sincerely,

BONK

939-8th br
March 19, 1963

Dear Edith Halpert.

I appreciated your letter with
order for 4 casts of the small
caricature bust of John Marin.

Already I had taken it out to
the Modern Art Foundry, <sup>March 4th and
expected the wax models would
be done well before now, but
only today have received word
that they'll be ready for inspection
day after tomorrow.</sup>

If all goes well you should have
your three bronzes and one lead
by the middle of next month.
With thanks to you and hoping
there'll be lots of Marin admirers
who'll want to own this vision
of him! -

Sincerely
Dorothy Horland

Miss Emily Genauer
Mr. John Canaday
Page Three

each June and who would be willing "to start at between \$50 and \$60 per week." These indicated conclusions by Mr. Frankfurter are the biggest lie in his Editorial. One hundred and fourteen out of the 122 galleries responding to our questionnaire answered the specific question "Do you believe that the newspapers should replace their art critics with \$50 or \$60 a week reporters?" Of those 114, only 4, or approximately 3%, answered "yes" and 110, or approximately 97%, answered "no." Here again it is interesting to note that of the 10 galleries replying to our questionnaire which indicated that they had been questioned by Mr. Frankfurter, only 2 answered yes to this question. Accordingly, even on the basis of Mr. Frankfurter's limited investigation, his conclusions do not seem to be supported by the galleries questioned by him.

In addition to the statistical results of the questionnaire which I have reported above, the following selected comments from the galleries with respect to Question 7 might interest you.

"Heaven forbid! Art magazines like Art News must have a lot of the \$50-\$60 a week reporters and they are - well, let's just say - what you would expect***"

"This (referring to the \$50 or \$60 a week reporters) is certainly a fault of Art News which is at times barely readable."

"If they did (hire \$50 or \$60 a week reporters) they would be on a par with the magazines' 'scissor and paste pot' users."

"We believe that the star critics of The New York Times and The Herald-Tribune are very important for the general public, for art dealers and for collectors. These people are responsible people and I hope the newspapers can afford to bring in more star critics and give more space to reviews and activities in the galleries. We are against employing students who have majored in fine arts or in journalism***"

"Certainly not! There are only three or four worth-while art critics. Let's keep them and get rid of the children."

"It is bad enough that such inept reviewers are hired by ART NEWS. For Mr. Frankfurter to want to spread this disease to the newspapers is, to me, another symptom of the malignancy."

"Art News pays their smart alecs less. I no longer subscribe to the magazine now that Parker Tyler, Fairfield

The New York Times

TIMES SQUARE NEW YORK 36 NY LACKAWANNA 4-1000

March 21 1963

Dear Edith:

We'd have been on hand for the opening of "Signs and Symbols" but we took off suddenly for Egypt the first of the month, and found your letter on our return last night. We'll make a point of getting around, as soon as we recover from a couple of very inconvenient cases of tourist-tummy. We habitually drink the water and eat the food wherever we go, but apparently this was a bit rash in Egypt. Abu Simbel, the immediate cause of our going, turned out to be much more than a gigantic novelty, and was worth a lot of money, trouble, and stomach ache.

Regards,



John Canaday

"ALL THE NEWS THAT'S FIT TO PRINT"



UNITED STATES INFORMATION AGENCY
WASHINGTON

March 19, 1963

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Dear Edith

As I mentioned sometime ago, the Agency had nothing to do with the London Kuniyoshi poster. I don't even know what exhibition might have called it into being. But I sent a message to our London office asking for information and for some samples of the poster if they can track it down.

I shall let you know as soon as I have anything to report.

'Twas good to see you again.

Sincerely

A handwritten signature in cursive script that appears to read "Lois".

Lois A. Bingham
Exhibits Division
Information Center Service

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Miss Emily Genauer
Mr. John Canaday
Page Two

If Mr. Frankfurter and Art News had been serious in their study of the situation and in their proposed remedies, they could have done just what this Association did and sent out a questionnaire.

II. Mr. Frankfurter's Editorial reports that 69% of those questioned by him reported "no effect at all" on their gallery attendance by reason of the strike; and that the remaining 31% reported reductions of from 10% to 60%. My questionnaire reflects only a 25% response of "no effect at all" and the remaining 75% reported reduction in gallery attendance of from 20% to 85%, with an average of around 50%.

III. Mr. Frankfurter reported that 66 2/3% of the galleries felt that sales had been affected by the strike "not at all." My questionnaire shows that 59% of the galleries reported reductions in sales varying from 10% to 65%, with an average around 40%.

IV. Mr. Frankfurter's question of "How has the absence of newspaper criticism affected the artist?" is admittedly a difficult one for the galleries to report on. However, I record the response in my questionnaire of 10% "not at all," 39% "little," and 51% "seriously."

V. Although Mr. Frankfurter did not include the question in his discussion, I included a specific question "How has the absence of newspaper criticism affected your sales?" The responses to my questionnaire were 38 (40%) "not at all" (but it should be noted that only 4 out of the 10 who reported that they had been questioned by Mr. Frankfurter were included in this group), 24 (25%) "little," and 33 (35%) "seriously."

VI. To the question "How influential has the strike proved newspaper reviews to be on clients, curators, etc.," Mr. Frankfurter reported that only 20% found newspaper reviews "essential" and most of the rest emphasized the importance of newspaper advertising as against criticism. My poll showed that 60% of the galleries felt that newspaper reviews influence clients "greatly," that 37% felt the influence to be "little," and that only 3% felt that newspaper reviews had no influence at all. As to the effect of newspaper reviews on curators, only 16% felt the influence to be "great," 60% felt the influence to be "little," and the remaining 24% felt that they had no influence at all.

VII. Mr. Frankfurter interpreted the facts as "literally speak (ing) for themselves" and reached "the major conclusion" that the newspapers should dispense "with some of the higher salaried people who write on their art pages" and supplant them with "art reporters" of whom "most universities and colleges turn out hundreds"

GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. → GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

March 21, 1963

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Marin:

I am sorry I have not returned the photographs
sooner. Our committee has been in and out of town
this winter and it has been hard to corral them for
a meeting.

They have decided that the photographs do not do
justice to the paintings and they will wait until
someone goes to New York and can see them in person.

Thank you so much for the help and courtesy you have
extended to our Gallery. Our Board deeply appreciates
it also.

Sincerely,

Walter H. McBride

Walter H. McBride
Director

whm;js

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 21, 1963

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona

Dear Mr. Steadman:

We are very pleased that you purchased the John Marin
watercolor DEER ISLE, MAINE FANTASY for the University
Art Gallery, and we should be most grateful if you
could have a photograph taken of this picture and sent
to us as we do not have a photograph for our records.
We would appreciate this very much.

Sincerely,

John Marin, Jr.

JMJ:rlk

for publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

1445 Edgcumbe Road
St. Paul 16, Minnesota
March 19, 1963

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Your catalog
of the "Signs and Symbols of
U.S.A." was most interesting
to me since I have a
small collection of American
Shop signs and am always
interested in acquiring an

ref to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 26, 1963

Dear Mr. and Mrs. Marin,

I suggest the following
insurance valuations for
the paintings listed below.
They are:

Jacob Lawrence

"The Green Table" 1941

Gouache \$1,000

William Zorach

"Autumn Snow" 1960

Watercolor \$750
Very truly yours,

Edith G. Halpert

for publishing information regarding sales transactions.
Both artist and purchaser involved. If it cannot be
established that a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 25, 1963

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

I did not answer your letter promptly because I
was in the hope of seeing you at the Gallery shortly
after I received it.

The publisher of the forthcoming portfolio of the
Shahn Haggadah visited about a month ago and showed
me some reproductions which are really superb; but to
date I have seen no sign of the finished product.
This is probably one of the slowest projects under-
taken but I can assure you that you will be No. 1 on
the list when my order is filled and I have the Haggadah
in my possession. I will ask Ben Shahn whether, by
any chance, he has a duplicate set of proofs which
could be shown in Syracuse as they are so very, very
close to the originals - and will let you know if and
when I get a reply from him.

Meanwhile I hope you will be here before I get to my
next letter in this connection. My very best regards,

Sincerely,

EGR:lk

rise to publishing information regarding sales transactions,
executives are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 28, 1963

Progressive Packaging Inc.
4620 North Ronald Street
Chicago, Illinois

Gentlemen:

Your name was given to us as reference by Mr. Norman
Paradise of J.-Pak Inc. at 2607 North Milwaukee Ave.

, Chicago, Ill.

We have made five separate efforts to reach Mr. Paradise
at the address given starting as early as January
28th and ending March 14th when, for the second time,
the letter addressed was sent via registered mail and
in this instance we received a return receipt but no
personal reply from Mr. Paradise.

As one of the references he submitted at the time won't
you be good enough to advise us how we can reach him
directly without going into any further complications.
We will be most grateful to you for the information. A
self-addressed envelope is enclosed for your convenience
in replying.

Sincerely,

EGH:lk
cc: Mr. Norman Paradise
J.-Pak Inc.



AETNA INSURANCE COMPANY

Proven Symbols of Professional Service

5600 York Road
BALTIMORE 12, MARYLAND
Telephone ORchard 7-5200
ME 8-3492

OF HARTFORD, CONNECTICUT

March 25, 1963

Mr. John Marin, Jr.
c/o The Downtown Gallery
32 East 51st Street,
New York 22, New York

RE: United States Information Agency
Pol. # IMF 48-40-75
John Marin Exhibition
BOAT, SEA AND ROCKS
D/L: 1/3/63

Dear Mr. Marin:

We acknowledge receipt of executed proof of loss in the amount of \$75.00. This represents the amount of the estimate of Miss Margaret M. Watherson for restoration of the above captioned painting. We do not authorize repair or restoration, but I see no reason why the painting cannot be placed immediately in Miss Watherson's hands for the necessary work. Our draft will be issued and forwarded directly to her. When this draft is issued, our file will be closed.

Yours very truly,

AETNA INSURANCE COMPANY

Marie A. Becker
Marie A. Becker
Claim Department

Note to publishing information: regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge Street
Omaha 2, Nebraska
Telephone 342-3996

March 20, 1963

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I had word from Dr. Dewey Bisgard that you will soon be in
the Mid-West on a trip to Lincoln. Since the only way to get
to Lincoln is through Omaha, I certainly hope you will make
Joslyn Art Museum one of the stops on your agenda.

We have the red carpet all ready to unroll so if you feel you
can work it in, please let us know so that I can be on hand
and free to give you the grand tour.

With best wishes,

Sincerely,

Eugene Kingman

Mrs. Halpert

P#2

3/21/63

have you a preference, perchance?

Your "Signs and Symbols - U.S.A." is a show I regret to miss. The catalogue is now before me and I'm fascinated. I enjoyed your Foreword.

The Flying Bear sends aloha (- though I suppose Spanish might be more appropriate!).

As ever,



James W. Foster, Jr.
Director

cc: Robert P. Griffing, Jr.
Thomas C. Howe

not to publishing information regarding sales transactions.
Sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

March 26, 1963

Mr. Heyward Cutting
Geometrics Inc.
23 Arrow Street
Cambridge 38, Massachusetts

Dear Heyward:

I have once more delayed sending you the valuations which
you requested. Here they are at last - and do forgive me
for being so dilatory. The figures given are for insurance
purposes.

Max Weber:	JOEL'S CAFE, 1911	\$6,000.
	Oil, 22"x27"	
Max Weber:	ENTERTAINMENT, 1956	3,750.
	Oil, 18"x14"	
Arthur Dove:	NATURE SYMBOLIZED (Factory Chimneys) 1911, Pastel 22½"x16"	3,500.
Charles Demuth:	TREE ABSTRACT, 1920-23	2,000.
	Watercolor, 11-3/4"x13-3/4"	
Stuart Davis:	YELLOW HILLS, 1919	3,000.
	Oil, 29-1/4"x23-3/8"	
Stuart Davis:	GLOUCESTER LANDSCAPE, 1919	1,500.
	Oil, 18½"x22½"	
Charles Sheeler:	WATER POWER, 1939	1,200.
	Tempera, ?"x3½"	

And so, my very best regards.

Sincerely,

E.G.H.lik

March 25, 1963

Mr. Donald F. Morris, Director
Park Gallery
20090 Livernois
Detroit 21, Michigan

Dear Don:

I was glad to hear from you and to get some news regarding the Rattner show. Of course I was rather curious and incidentally before I forgot, may I ask for a duplicate set of clippings which I trust you saved for us - together with a catalogue so that we have a complete record of the exhibition. I am delighted that you found it successful and that you made several sales. Since the season is drawing to an end I think you may hold some of the pictures for further showing but I would like to get whatever you think is of less interest to you. Whenever you plan to come down why don't you put them into your station wagon so that we have a more complete representation of Rattner's work.

I am glad that you sent us a check on the balance you owe and wonder whether there is some possibility of cleaning up the balance. At this time of the year the artists are rather restive about outstanding accounts and we try to pay them up before the summer vacation. Will you please do what you can to expedite the payments. This is one of our problems with reconsignments and in time it will be necessary for out of town dealers to make some arrangement with their clients for settling their accounts early based on the very special service they receive in having the works of art brought to them thus saving fare and other expenses involved going to the original gallery.

The art world is somewhat quiet these days in view of the fact that New Yorkers have become so adjusted to the weekend calendars for their trips to the galleries but it has not effected the sales too much. However it is rather odd to have a limited number of visitors on Saturday who incidentally are lookers rather than buyers, but they do make the place gay - now that we realize they're a psychological asset. What a world we live in today!

Please let me know when you plan to be in New York. Meanwhile my very best regards.

Sincerely,

E.O.H:lk

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either are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 28, 1963

Mr. Laurence Schmeckebier, Director
The School of Art
Syracuse University
Syracuse 10, New York

Dear Mr. Schmeckebier:

When we sent you the invoice for the SCORCH sculpture
MOTHER AND CHILD, we enclosed a blue receipt form.
Now that the sculpture has been delivered to you would
you be good enough to return this receipt form for our
records. Many thanks.

Don't you get to New York anymore? How about coming
in to say hello. It is always so nice to see you.
Best regards.

Sincerely,

EGLH:k

not a book. I'll try to get ahead faster -
before I leave. The Anderson and the signs
and symbols I show, may I thank you
for sending me a catalog of the letters,
which I received today -

It's preposterous bad luck that for both
exhibitions, most important in their
several ways, the damned newspaper
strike was still on!

Now a second thing I've tried for an
opening today, I practically stood up
and cheered, all alone by myself in my
apartment when I read Lincoln's piece

about the Borones and the tax deduction
stand in which you and Dan Rhodes and
whomever else were willing to stand up
and be counted in order to work on
shoring up. I have no demands for

or to publishing information regarding sales transactions,
galleries are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 25, 1963

Mr. George Karger
George Karger Antiques
1145½ Second Ave.
New York 21, N.Y.

Dear Mr. Karger:

When you stopped by to see our current exhibition of
SIGNS & SYMBOLS, U.S.A., I told you that I thought
"Justice" and "Gaited Horse" were for sale.

Later today I spoke with Mrs. Halpert about the prices
you had requested. At that time she told me that they
are not so listed in the catalogue as "Private Collection";
but they should be.

I regret that I was not able to give you the correct
information this morning.

Sincerely,

Jay Wolf
Assistant Director

March 28, 1963

Mrs. Winthrop Rockefeller, President
The Arkansas Arts Center
Mac Arthur, East 9th, and Commerce Streets
Little Rock, Arkansas

Dear Mrs. Rockefeller:

Mr. Steadman was here this afternoon and advised me that the John Marin paintings consigned by the Downtown Gallery and/or Mr. and Mrs. John Marin, Jr. as well as by me personally are being shipped to Little Rock together with all the other loans. Our consignment invoice is enclosed. All the items on the first two pages (7180-81) are for sale, subject to a 10% Museum Purchase discount or commission. Consignment No. 7182 represents a group of private loans none of which ~~are~~ offer sale.

We have requested that photographs still in the possession of the Arizona Art Gallery be forwarded directly to you but if you need any additional prints please advise us accordingly.

I hope that the exhibition will be a great success. Would it be possible, incidentally, to save a duplicate set of press clippings for us. We try to maintain a very complete record in the Marin books and would appreciate your cooperation in the matter.

In closing may I extend my kindest regards to you and to Mr. Rockefeller.

Sincerely,

EOW:lk

March 25, 1963

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery
University of Notre Dame
Notre Dame, Indiana

Dear Father Lauck:

Just a day before your letter of March 14th arrived, one of
the five Marin paintings you had under consideration was
sold. I am referring to MOVEMENT, MAINE, 1924. However,
your No. 1 favorite and the other three watercolors are still
available and I am sending you (enclosed) three photographs
which we succeeded in obtaining from our photographers. The
fourth is due shortly. I am also listing below the detailed
information in connection with each of these paintings.

FROM DEER ISLE, MAINE, 1921	19 $\frac{1}{2}$ "x16 $\frac{1}{2}$ "	\$4,000.
FRANCONIA RANGE, WHITE MOUNTAINS, NEW HAMPSHIRE,		
	1924, 21-3/4"x17"	4,000.
PINES, SMALL POINT, MAINE, 1932, 20"x15"		4,000.
SEA PIECE, 1951, 20"x14 $\frac{1}{2}$ "		5,000.

The last named painting was photographed but we have not
obtained the print of it. As soon as this arrives I will
send you a copy immediately.

Mr. Marin had only five watercolors listed, but if you have
the additional two (you refer to seven in your letter) we will
be very glad to obtain the additional photographs. However
I still agree with your first choice and hope you can swing
this acquisition for the University of Notre Dame. Of course,
as I advised you previously, we will be very glad to send the
original paintings to the University for your consideration
and that of your confreres.

My very best regards to you.

Sincerely,

EGH:lk

your selection on consignment
Mr. Arvin would pay transportation and insurance. Naturally,
to date all shipments have been
well wrapped in corrugated paper
and sent by Greyhound Bus and
all have been received in excellent
condition. This has proven to be
safe and more economical than
crates.

As you know it would forward the
prestige of the gallery to have works
from the Dowtown gallery. I know
how much I would enjoy showing
and selling the work of any of
your artists.

The Temple Beth-El collection is
receiving much acclaim and the
Ben Shahn lithograph was so
appreciated. Our temple is becoming
a special attraction to visiting
rabbis and clergymen!

I look forward to hearing from
you. With warm personal regards
I remain, cordially

Maxine Levin
(Mrs. Hoke Levin)
1348 Nicolay Pl
Detroit 7, Mich.



LAWRENCE C. GUMBINNE ADVERTISING AGENCY
INC.

655 Madison Avenue, New York 21, N.Y.

TELEPHONE: TEMPLETON 6-1717

MORTON FREUND
Executive Vice President

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 27, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I wanted you to know, before you go any further
with your negotiations for us, that Bates has
temporarily abandoned the project I've written
you about.

Thank you for the attention you gave this, and
I will be touch with you again should the plan
be revived.

Cordially yours,

Morton Freund

MF/r

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-8767

March 21, 1963

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Miss Margaret M. Watherston
44 West 77th Street
New York 24, New York

Dear Miss Watherston:

Would you please advise me whether the bill addressed
by you to Theodore B. Fitzwater, Fort Wayne Art Museum
for the amount of \$175.00 has been paid. I have a
large file of correspondence on this and want to make
sure the matter has been cleared up so that I can put
the papers in file.

Thank you for your attention.

Sincerely,

EGH:lk



Mrs. Halpert:

It was an estimate for the work, not a bill, that was
sent to Mr. Fitzwater. We received an OK to go
ahead with the work about three weeks ago and are
lining the painting now. When the work is finished,
I will send the painting back to you and bill to Mr.
Fitzwater with copy to you.

53

REED COLLEGE
PORTLAND 2, OREGON

March 26, 1963

Air Mail

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

or to publishing information regarding sales transaction,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
will be published 50 years after the date of sale.

Dear Mrs. Halpert:

I hope you will be as pleased as we are that there have been requests
to purchase two of the Shahn works which you lent us for our showing.
One of our trustees wishes to purchase "The Chemist" for a donation
to the college collection and another person wishes to buy "Immortal
Words".

Am I correct in assuming that we may avail ourselves of a 10 per cent
discount on the purchase of "The Chemist" - that is \$315 rather than
\$350. Also, "Immortal Words" is quoted at \$50 without frame. Would
you please quote me an "as is" price.

Unless you have present plans for the showing I would like very much
to keep it up through April 5, as we have a trustees dinner scheduled
for that night which will bring in a number of persons interested in
art.

Unless I hear otherwise I will assume that this is agreeable to you
and will return all but the purchased items Saturday morning, April
6.

We are inclosing the brochure and list we published in connection
with this showing and wish again to express our gratitude to you
for this fine show.

Sincerely,

Henry M. Norton

Henry M. Norton
Director of Research

HMN:jw
enclosures (2)

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 22, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are sorry to hear that you will not be able to receive the works from your collection on the 9th of April as originally planned by the Gallery. We will not be able to deliver them latter in the week as we will then be collecting works on loan to our exhibition, The New Tradition.

If this delivery is not completed on the 8th or 9th of April, we will not be able to return the works until either the 1st or 15th of May. This will mean considerable expense to the Gallery in added costs of insurance and shipping.

Since some of the paintings are due to go to your warehouse, would it be possible to deliver the entire shipment to the warehouse on the 9th and at a latter date you could have part of the group transferred to the Downtown Gallery at our expense. We do not wish to inconvenience you in any way. However, we would like to know as soon as possible if you approve of this suggestion.

Thank you for your patience in this matter.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes (Mrs. A.R.)
Registrar

P. S. I have enclosed our list of the works to be returned as requested.

water color poet, an impression which is being destroyed by such a retrospective show."

Der Tag, Berlin, September 21, 1962: "...John Marin... shows us that American art, although influenced by European trends, experienced early developments in modern painting... From the beginning he creates dynamically... Marin was attracted by Cubism and abstracted the envisioned reality to mere ciphers, but he never became non-objective. He always stuck to nature, and it gave its benediction to his work which was at its most beautiful and grandest in the solitude of the maritime landscape of Maine... there is no period in all his long artistic development which does not carry the signum of his strong personality... After this successful beginning of the Festival in the America House we would welcome a similar initiative on the part of the British Council. Marin's water colors have whetted our appetite for the long missed William Turner."

Der Abend, Berlin, September 18, 1962: "Expectations derived from several of his works seen several years ago, were not fulfilled. Marin is in no way, at least on the basis of this cross-section of his work, the American painter whose discovery in Europe has to be announced so grandly: He is rather a friendly, considerably talented painter, sensitive to colors, occasionally pursuing landscape impressions but without any claim to single greatness. ... Most valuable are his maritime pieces."

Die Welt, September 18, 1962: "We have to thank the America House for showing Marin's oils and water colors for the first time in Berlin... In his boat pictures Marin proves himself as the master of a precise - abbreviated - expression. Without tracking back to Impressionism which he had overcome through his composition, neglect of perspective and warmer colors, Marin - in a kind of telegraphic style - gives a precise impression of the nature of an ocean, of mountains, of a landscape. Especially his seapieces from the twentieth show his art to be "abbreviated" and simultaneously somehow visionary..."

Hamburger Abendblatt, November 15, 1962: "...He has portrayed them (the skyscrapers) as full of rhythmic movement and with a lineament which reminds us of Marin as an architect. Unconcerned about the various artistic movements this American has developed a very personal expressionism which leads to a unique language of symbols and signs..."

Die Welt, November 2, 1962: "...For decades Marin has painted

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 25, 1963

Apr 19, 1964

Dr. Earl E. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

Henry Hope dropped in to see me yesterday and while he had very little time to spare before his departure for Europe we managed to make an excellent start on the exhibition plans. He promised to stop by on his return from abroad and we decided to continue during the summer when both the Hopes and I will be vacationing in New England. Although several states apart we can communicate with each other by mail and finalize the list of approximately 75 paintings.

I am very pleased that this plan has finally had the approval of the Association of College Unions and that I can be helpful to you once again. And I do want to congratulate you for your continued persistence in achieving your purpose.

Best regards,

Sincerely,

EGB:lk



THE UNIVERSITY OF ARIZONA

TUCSON

UNIVERSITY ART GALLERY

March 18, 1963

Prior to publishing information regarding sales transactions, curators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

The Marin exhibition has been an experience, and it has been such a pleasure working on it and with the wonderful group of paintings we have had here.

We knew you would want what publicity we were able to collect, and enclose copies. Besides these columns expressly about the Marin exhibition, the show was mentioned daily in the Star's "Tucson Today" calendar of events and in the calendar of the Citizen. We also had spot announcements about the show on the radio throughout the period.

Actually, as you will notice, our printed coverage is not as great as such an exhibition deserved, but this did not seem to make any difference. Those visitors who came because of the news announcements told their friends, and we benefited from that most valuable of all publicity, word of mouth. Attendance was the highest we have had to date for any show, and it was steady.

Tucson enjoyed the opportunity to see this fine exhibition, and we thank you for helping us make it possible.

Sincerely yours,

Prudence Nelson
Assistant Curator

Mrs. Edith Gregor Halpert
The Downtown Gallery, Incorporated
32 East 51st Street
New York 22, New York

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Steering Committee:
Smith W. Bogley, Co-chairman
Mrs. Ira Julian, Co-chairman
Mrs. Agnew H. Johnson, Jr.
Mrs. Gordon Hanes
R. Philip Hanes, Jr.
William C. Herring
George C. Mountcastle

Winston-Salem Division

THE NORTH CAROLINA STATE ART SOCIETY

334 Cascade Avenue / Winston-Salem, N. C.

March 18, 1963

Executive Committee:

Mr. and Mrs. Charles H. Babcock
Mr. and Mrs. Agnew H. Johnson, Sr.
Mr. and Mrs. Fred F. Johnson, Jr.
Mr. and Mrs. T. Winfield Blackwell, Jr.
Mr. and Mrs. Albert L. Butler, Jr.
Mr. and Mrs. Thomas L. Chatham
Mr. and Mrs. E. L. Davis, Jr.
Dr. and Mrs. H. Frank Forsyth
Mr. and Mrs. Alex H. Galloway
Mr. and Mrs. Howard Gray
Mr. and Mrs. James A. Gray
Mr. and Mrs. Frank Borden Hanes
Mr. and Mrs. P. Huber Hanes, Jr.
Mr. and Mrs. Ralph P. Hanes
Mr. and Mrs. Spencer B. Hanes, Jr.
Mr. and Mrs. Joe King
Mr. and Mrs. Fred Lessiter
Mr. and Mrs. William R. Lybrook
Mr. and Mrs. Kenneth F. Mountcastle, Jr.
Mr. and Mrs. Richard S. Port
Mr. and Mrs. H. H. Ramm
Mr. and Mrs. Charles W. Reynolds
Mr. and Mrs. John Reynolds
Mr. and Mrs. James B. L. Rush
Mr. and Mrs. Robert D. Shore, Jr.
Mr. and Mrs. Earl F. Slick
Mr. and Mrs. R. Arthur Spaugh
Mr. and Mrs. Claude S. Strickland, Jr.
Dr. and Mrs. Henry L. Volk
Mr. and Mrs. Charles B. Wade, Jr.
Mr. and Mrs. John F. Watlington, Jr.
Mr. and Mrs. John C. Whitaker
Mrs. S. Clay Williams
Dr. and Mrs. S. Clay Williams, Jr.
Mr. and Mrs. Meade H. Willis, Jr.
Mr. and Mrs. William T. Wilson
Mr. and Mrs. Collier W. Womble
Mr. and Mrs. W. F. Womble, Jr.

Downtown Gallery
32 E. 51st Street
New York, New York

Attention: Mrs. Edith Halpert

Gentlemen:

Because of limited gallery space, we cannot have all of your pictures we truly want. Listed below are the ones finally chosen by Dr. Bier, so please hold them for us. You will receive a card shortly as to the date we must have them in Winston-Salem. They are to be hung by Dr. Bier's professional staff for preview on April 19, 1963.

- 1) Weber: Rhythm of the Dance
- 2) Dunthorpe: The Baffodils
- 3) Spencer: Gas House District
- 4) Marin: Sea in Blue, Grey, etc.
- 5) Hartley: Still Life, New Mexico
- 6) Dunthorpe: Woman with Parasol

It is a great privilege and pleasure to work with you on this exciting project and my steering committee fully appreciates your great help and cooperation.

Sincerely yours,

Ruth Julian

Ruth Julian
Co-chairman

Ruth Julian
Co-chairman

Mr. Sheldon Reich

- page 2 -

March 25, 1963

(CONT'D)

and we expect options will be passed
upon us the same month. We will do our little best, and our
We promised the Waddington Galleries in London an advanced
group and a large Marin exhibition at the end of May. Thus
we will need everything available as it is rather difficult
to assemble an exhibition without loans from collectors and
public collections, and in this instance especially so since
Waddington wants to have the major portion for sale.

No in May we will probably have our first show
~~hope to hear from you and look forward to seeing you in~~
~~the near future.~~ However, I hope this will be terminated
one upon which we will be able to do our best for the year now that
perhaps on a "best" year. It is very difficult to find
Sincerely,
to start another gallery which I would like to do but
I am afraid it will be difficult to find a place to do this
as there is no room left in the city. This is a
problem which I have been trying to solve for some time.
Yours,
John C. Waddington
Waddington Galleries
London, England

This fulfills my promise to you of giving you
a full report of our gallery's progress. I hope you will
join us in our efforts to make the gallery a success.
I am very much looking forward to your visit to New York
in April. I hope you will be able to see all
the new work and the excellent collection of old masters
which we have gathered over the past few years.
I hope you will be able to see the
exhibition of Marin which is to open in May.

Very truly yours,

John C. Waddington
Waddington Galleries
London, England

Enclosed
SAC

John C. Waddington
Waddington Galleries
London, England

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researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
painter is living, it can be assumed that the information
will be published 50 years after the date of sale.

March 16, 1963

Mr. L. Owen Meserve, Jr., N.S.I.D.
Sprague & Carleton, Inc.
Keene, New Hampshire

*AVON
ST.*

Dear Mr. Meserve:

I am so sorry to have missed you when you called at
the Gallery. I presume that you were advised why I
was absent when you called.

I looked over the list very carefully and was very
much impressed with the selection you had made.
Several of the specific items were sold very recently
and the photographs had not been removed, but I am
listing substitutions you may or may not desire to
have included. In any event the list is attached with
the net selling prices so that you may make your own
decision in relation to the retail selling prices and
also get the benefit of the rental fee if you prefer
to concentrate on that financial arrangement. In any
event I hope to hear from you shortly in connection
with this project.

I hope you plan to be in New York before the final plan
goes into effect.

Sincerely,

EOM:lk

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

March 22, 1963

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recipients are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

One of the members of our Collectors' Choice group has been in to the Museum to see the photographs which you so kindly supplied and has asked that we request to borrow the Georgia O'Keeffe, Black Patio Door. I know the painting well and think it a particularly fine one -- needless to say, we shall be delighted if it can be made available.

We will plan to use the painting as an illustration in the exhibition catalog which must go to the printers on March 30. For this reason we will hope to hear from you soon in regard to confirmation of our request.

Budworth will be handling our New York shipments and I will ask them to get in touch with you to arrange a pick-up time as soon as we have had definite word. I believe I mentioned that we would like all loan material here by around the middle of April. In order that the painting may be covered on our fine arts policy (the usual all risk, wall to wall protection) we will need a value.

We will hope to hear from you soon and may I say again how very much we appreciate your interest and your continued assistance with our projects.

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

OKB/lws

FROM : USIS BONN

SUBJECT: JOHN MARIN EXHIBITIONS: America House Berlin,
Sept. 15 - Oct. 13, 1962; America House Hamburg,
Oct. 26 - Nov. 21, 1962

In Berlin the Marin Exhibition, sponsored by the America House and the Berlin City Government, was seen by approximately 11,000 people. Later, when it was shown in Hamburg under the joint sponsorship of the America House and Kunstverein in Hamburg e.v., the estimated attendance was over 12,000.

In both cities the press coverage was good and extensive with Berlin's reviews somewhat more critical. It seems that the Berlin critics were disappointed to find only "a talented painter, sensitive to colors, occasionally pursuing landscape impressions but without any claim to single greatness."

Translated Extracts of Newspaper Articles:

Der Tagesspiegel, Berlin, September 18, 1962: "... The 64 items... at first glance, are disappointing. Instead of the expected delicately light marine water colors there is a series of very uneven postimpressionist paintings: crude visions, crudely composed, are thrown on grey canvas, partly provided with arbitrary ruptures - landscapes and cityscapes which do not become more attractive through the preference for dirty colors which he had in his later years.

"Strangely enough, all his pictures, no matter of what period, become more disciplined as soon as a sailboat or some other maritime object appears. The ocean seems to have been a principle of order. Since wind, waves, shores and boats are easy to catch in water colors, this medium seems to have been more congenial to Marin than oil. Among the water colors are small masterpieces, with a lively tang of salt and sail. Waves indicated with a quick brush, between a small boat almost lost in them, wild colorful excitement which takes hold of shores and waves at the same time, a window through which one can see - what? - a sailboat: In these water colors, probably the work of just a few seconds culminates an artistic experience which creates from time to time jewels in front of which one can admiringly forget the crude expressiveness of his oil paintings. ... John Marin is hardly representative of the specifically American impulse in American painting during the 20th century. Lucky are those who see only 10 water colors; they will for ever think of Marin as a delicately intricate

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may be published 60 years after the date of sale.

March 21, 1963

Mrs. A.R. Forbes, Registrar
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Mrs. Forbes:

Thank you for your letter.

As we expect to open our 37th Annual Spring Exhibition on Tuesday, April 9th, I wonder whether it would be possible to postpone the delivery until the latter part of the week.

Furthermore, as the collection was originally picked up in two locations - the Gallery and at our warehouse - would it be possible to make similar arrangements for return. If you could send me the total list in duplicate now I could indicate on one copy the actual division so that when the truck is packed in could be done in these separations.

I trust this is not creating any difficulty for you and would appreciate hearing from you shortly so that corresponding arrangements may be made at the Gallery. Incidentally I have located receipts for all the loans to other Institutions with the exception of the George L.K. Morris. Could you give me the name of the Institution to which this was sent. Again, many thanks.

Sincerely,

E.G.M.

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: HENRY B. PFLAUGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 27, 1963

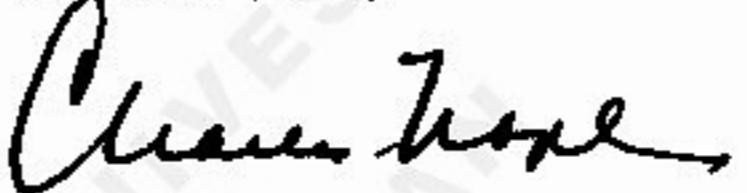
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Many thanks for your cooperation in lending us the two paintings requested for our exhibition to take place in April and May 1964. Your enclosing the list of your painters and offer to help in case we got stuck - which I hope we do not - is greatly appreciated.

Loan forms will be forwarded to you later but meanwhile my thanks again.

Sincerely yours,



Charles Nagel
Director

GN/vc

FROM: USIS Berlin

SUBJECT: MARIN EXHIBITION : America House Berlin, September 15 - October 14, 1962.

Some 11,000 people saw the exhibit of paintings by John Marin shown at Amerika Haus Berlin with the assistance of the Berlin city government during the 1962 Berlin Festival. Meeting with mixed critical success, the collection of 63 paintings by one of America's outstanding 20th century artists, nevertheless, won popular acclaim even though Marin was virtually unknown in Germany.

The exhibit was opened on September 15, a week prior to the official opening of the Berlin Festival, a fact commented on favorably by several critics. The early opening enabled the public to see the show and critics to write about it at their leisure, undisturbed by the many theater, concert, and exhibit openings which compete for attention once the Festival is underway.

Commenting on the exhibit, Ber Tag said, "John Marin, whom we have known to date only from literature and whose works are now to be seen at the Berlin Amerika Haus, shows us that American art, although influenced by European trends, experienced early developments in modern painting."

The following from the review in Ber Abend sums up rather well critical reaction to the exhibit: "Marin is in no way, at least on the basis of this cross section of his life work, the American painter whose discovery had to be grandly announced. He is more a friendly, reasonably talented painter who is highly sensitive to color, occasionally pursuing provincial emotions but without any claim to single greatness."

Despite the mixed critical reception given it, the post considers the Marin exhibit a success in terms of attendance and the attention it received from the press and public during a period of great cultural activity in the city.

[End. March 28, 1963]

Right to publish information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 50 years after the date of sale.

March 19, 1963

Mrs. Louis Y. Horton, Registrar
City Art Museum of St. Louis
Forest Park
St. Louis 5, Mo.

Dear Mrs. Horton:

On January 5th, we wrote you pointing out that two
works lent to the City Art Museum were returned to
us with damaged frames. The two pictures were by
Preston Dickinson and Stuart Davis, and the cost
of frame repair was (as per the estimate) \$15.00
and \$45.00, respectively.

I am enclosing a statement with the above informa-
tion. Since we have already paid the framer, we
would appreciate your check being sent to us.

Thank you in advance for your prompt attention to
this matter.

Sincerely,

Jay Wolf
Assistant Director

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road

Dallas 19, Texas

LA 6-8855

March 23, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Your letter of March 21, 1963, together with an appraisal from Miss Margaret M. Watherton has been received, and we would like to refer you to our letter addressed to Mr. John Marin, Jr., c/o The Downtown Gallery, dated December 14th, 1962, as well as to our Condition Report and Receipt of Objects dated October 2, 1962.

Mr. Marin had reported a scratch on the painting, CARNIVAL by Arthur G. Dove, upon its return to you. You will note that our letter states that there was no scratch on this work when it left Dallas and that upon receipt of your inspection reports from Santini Bros. and REA Express, we would be glad to consider our course in this matter. The crazing condition was existent when the painting was received by us from you and reported to you in the above mentioned Condition Report and Receipt of Objects.

Since we did not receive the inspection reports requested, we, of course, cannot assume any liability in this matter. We will be glad to hand this over to our insurance adjustor for consideration. However, without the inspection reports it is our belief that our insurance adjustor will not be in a position to handle the matter.

Sincerely,

Jane R. Baird

Mrs.) Jane R. Baird,
Acting Administrator

/jrb

cc; Mr. Alan Bromberg
Mr. Fletcher Taylor

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show, which seemed to me at the time
a very sad commentary on the vagility
and provincialism of critics, just about
destroyed Bob - subjectively speaking -
he said - and Elodo conformed - that he
couldn't move toward serious painting or
portrait drawing in probing depth (^{any}
where, not his, and perhaps stupidly und
of the mark) for two years. He was paralyzed
and it just began to come out of
whole now.
I know it would be corrosive in effect,
that stupid review is but I think so
highly of Bob that I could not hate con-
cerned of his own hyper-sensitivity and
lack of the ego complicated ego of so
many others we know - I should have
known better, and I cannot utter more than



THE UNIVERSITY OF ARIZONA
TUCSON

COLLEGE OF FINE ARTS
DEPARTMENT OF ART

March 16, 1963

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Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for your recent letter. I think that all the compilation
and assembling of materials and information that you spoke about I'll
have to do myself. I've spoken to Lawrence Fleischman concerning
a grant for this project through the Archives of American Art and
while he wouldn't guarantee anything, he was hopeful. If the money
becomes available to me, I plan to spend a good portion of my time
in New York going through the material you describe in your letter.
By the way, the one thing he did guarantee is publication of the
~~unpublished catalogues~~.

The shows you describe in your letter sound exciting, particularly
the one called SIGNS AND SYMBOLS, USA. I remember how enthusiastic
and excited you were about it when I was in New York. I certainly
would appreciate any material that might be available on a show like
that that you think would be of interest to me or our department,
mainly for student use. For example, I have a graduate student
right now in the process of writing a term paper on pop art; a
catalogue of your show might be helpful to him.

I passed on to Bill Steadman your request for reviews of the Marin
show. I'm sure that you will be receiving some material from him
shortly. The show was very well received here. It drew a very large
public. You might be interested in knowing I managed to make a color
slide record of the entire show. I imagine, therefore, that I
probably have the only slide reproduction of a good many of the
Marins that were shown in that exhibition.

I hope to see you soon and I certainly want to express my apprecia-
tion for all you've done for me.

Sincerely yours,

Sheldon Reich

Sheldon Reich
Assistant Professor

Hedwig S. Kuhn, M.D.
Herbert A. Louis, M.D.
Arthur J. Kuhn, M.D.
W. Bruce Sargent, M.D.
Lee H. Trachtenberg, M.D.

Phone WESTmore 2-0435

Kuhn Clinic
EYE, EAR, NOSE AND THROAT
112 Kimball Street
HAMMOND, INDIANA

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March 25, 1963

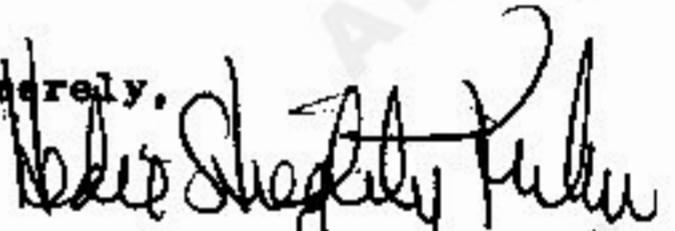
Mrs. Edith Helpert
Downtown Galleries
New York 22, New York

Dear Mrs. Helpert,

Am a niece of Alfred Stieglitz, and have, of course, since my childhood known and loved the works of Georgia O'Keeffe. I own a beautiful O'Keeffe, but it is not a mountain and I am mostly interested in getting a not too large picture of her beautiful New Mexico Mountains with the incredible exquisite contours and the exquisite color.

Writing to Georgia, she has referred me to you for further information. I would much appreciate if you could tell me a little bit about what is available.

Sincerely,


HEDWIG STIEGLITZ KUHN, M.D.

HSK:md

was a big band of eager people
surrounding you upstairs, and that was
that. I look forward to a future
in future, when my Robertses are back
in residence in New York, after this year
in Vermont & their summer in Europe.

Perhaps you'd come for dinner with them
then, when the first fury of the auction
season is over

I forgot whether you knew that Henry
finished his track - the standard for years
till as director of the Russian Institute
at Columbia at the end of '62. There's
a great deal that he'd fascinated
to hear from you about the Art and
of our "cultural" exhibition, etc., but
that year was the first telescopes so fast -
I seem to be writing you an essay, if

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549

March 23, 1963



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

Thank you so much for your lovely letter. I have been trying ever since my return to write to you. The New York experience of Morris' show, The Downtown Gallery, and all the help you have given me were beyond my fondest dreams--and best of all, as you say, the good relationship we have established between us and Morris too. I came back feeling a couple of feet taller, even in my flats.

You can imagine how delightful it was, bringing back laurels from Morris' show; I tossed them around all over the place, and they're still fresh and green.

Many, many thanks for the check. The three crates of paintings are here, and luckily our new storage space was completed just in time to receive them. Bill and I and a carpenter had been up til 5:00 Am. I mean A.M. the very day they arrived. I must admit I didn't actually build the racks, but I was here to hand around the hammer.

Needless to say, Morris is very proud and happy that you bought his paintings, and so am I. I showed him your letter and he was so pleased.

~~Morris will have a new mixed media for your Spring Exhibition--The Rape I 40"x30" 1963.~~ He had just this morning begun some work on it, so you will have it in time--unframed unless he finished it in time for us to frame it. This is the first thing he will have done on the Kabuki theme since his return, as he had been working on the Container Corporation theme. I am very much excited about this, too--it is a highly original concept and very moving. I'll tell you more about it later.

Forest Hinkhouse was here the other day to make plans for Morris' show at the Phoenix Museum, which we plan for next February. Morris says he can have two oils and 20 pastels and mixed media for this show, which I could show later in our show, thus tying in the advertising and brochure.

We had a nice visit with Peter Pollock. He came in with Joyce Trieman, but of course we had met in your gallery at Morris' opening.

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March 28, 1963

Mr. Eugene Kingman, Director
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Genet:

Forgive me for being so dilatory in my reply but
like most New Yorkers I "got the bug" or Vice versa
and have delayed my correspondence accordingly.

Thank you for your very kind invitation. This will
be my first trip to Nebraska and in referring to my
calendar I find that I am to lecture in Lincoln the
evening of Friday, April 19th. Since I cannot get
away any earlier would it be possible to see you and
the Joslyn Art Museum on my return trip, which means
sometime late Saturday afternoon if the trip from
Lincoln to Omaha is short? I have not made my flying
arrangements as yet and therefore am a little vague
about time and space but I know I have to be back at
home early Sunday evening and anytime that would be
suitable for you in that short span - between Saturday
afternoon and Sunday before plane time - will be agree-
able to me. It will be so nice to see you and so edu-
cational to have a personal view of the Joslyn Art
Museum - red carpet or no. Best regards.

Sincerely,

EOM:lk

for publishing information regarding sales transactions,
artist and purchaser are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 28, 1963

Mr. Edward H. Dwight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

I received your letter this morning and checked our records
to find much to my astonishment that four Stuart Davises were
sent to you on a regular consignment form although Stuart Davis
had originally asked us to withhold these paintings from sale.
However I have checked with him and he is prepared to part with
the SERVANT GIRLS to the Munson-Williams-Proctor Institute and
all is well. The figure of \$1,000. which he suggested originally
was presumably the insurance valuation and said had he thought
of it as a picture for sale he would have increased the price.
However, if you will forget the consignment invoice entirely in
relation to sales and prices, we will let this ride at the figure
but not subject to the discount as stated above. Is that alright
with you? Legally of course you can hold us to our No. 7086
form which you may use your judgement in this respect.

I tried to reach Charles Sheeler today but he was not feeling
well and I thought it best not to bother him about this matter.
You probably know that none of his pictures cleared through
the Gallery as whatever he sent was his own ancient property
and was never consigned to the Gallery. Thus I will have to
find out what his wishes are in the matter as soon as I think
it wise to discuss it with him. Do you mind?

Fifty years is a long time even for an old dame like me and
certainly for the help in the Gallery. Thus I hope you will
forgive all this uncertainty and coy dilly-dallying.

Of course I take it for granted that whatever decision is made
the two pictures will go on to the New York show as of April.
Right? Incidentally are you coming to town for the big shindig
at the Armory? It will be nice to see you and I hope that your
charming wife will be with you. Maybe we can get together and
really whoop it up before you return to Utica.

My best regards.

Sincerely,

KOH:lk

or to publishing information regarding sales transactions.
Sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 25, 1963

Mr. S. Yoshimi
Nikko Co., Ltd.
No. 34 Koshien 3-Bancho
Nishinomiya, Japan

Dear Mr. Yoshimi:

I deeply regret that my letter of January 26th regarding the Shahn prints did not reach you. I have had similar difficulty with the Osaka Formes Gallery and evidently I placed the wrong postage in both instances.

In my previous letter I advised you that we have neither an illustrated catalogue nor individual photographs of the Shahn prints which are still available. Many of the editions have been sold out. I am now listing the titles and prices of the serigraphs which relate to the human figure - and of which we still have several prints for sale. I am not familiar with the technique of exporting original works of art to foreign countries, but if you are interested I will ascertain the details involved and will send you several prints for consideration - if you will assume the shipping expenses. The prices fluctuate as the edition is reduced in number, and we will allow you a 10% commission on the previous quotations. We are Shahn's sole dealers but since he allows us a very low commission we are not in a position to offer more than 10%, but the few other dealers to whom we make consignments occasionally usually increase the price for their own local trade in order to make a more equitable profit. If this is of interest to you I will be very glad to send a small group on a trial basis.

I am also sending you a few Kuniyoshi photographs under separate cover. In a case of paintings we have a complete photographic record and therefore are in a position to cooperate with you promptly. You will find all the pertinent data on the reverse side of each photograph together with the net price.

I look forward to hearing from you in the near future.

Sincerely,

ROTHK in your hand 6500
Japanese Thirights 6500
Bearded Man 500.
1250

March 16, 1963

Mr. Norman A. Gaska, Director
The University of Nebraska
Art Galleries
209 Morrill Hall
Lincoln 8, Nebraska

Dear Norman:

It was mighty nice to hear from you and mighty nice
that I finally recovered from a bad case of flu, now
well enough to answer the many letters that have been
resting in my dictation folder.

I too am pleased that I will finally see your Gallery
at The University of Nebraska and the almost finished
new Museum. Now that I hope to taper off I may have
another opportunity to see you in all your glory several
months later as well.

Needless to say I appreciate your suggestion that I
"give it to them with both barrels". During the past
decade my role has changed from protagonist to antago-
nist and I discovered that it is much more fun for me,
if not for the audience. In any event I am glad to get
the encouragement from you - and look forward to seeing
my many good friends in Lincoln.

Best regards,

Sincerely,

ECH:lk

March 26, 1963

Mr. Gudmund Viget,
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Viget:

It seems to me that I have had a daily letter to the Corcoran Gallery during the past few weeks, but I think that we are all set on the pick-up etc. There is one item that disturbs me. I am referring to the Dove collage entitled GEORGE GERSHWIN'S RHAPSODY IN BLUE. Could that be packed in foam rubber in a cardboard container as opposed to the other pictures you are delivering the second week of April? I am always very much disturbed about these rather fragile objects. Nathaly Baum will be glad to bring it in by plane unless you think that your men can place it in a very safe spot after it is carefully packed.

In referring to a previous letter I realize that I did not answer one question in your letter of February 25th. I am referring to your inquiry regarding retaining several of the paintings from the collection to hang when you re-install the galleries on the second floor. Within the next week I will send a list to your registrar indicating which of the works of art are to be returned to the Gallery and which are to be delivered to the Hayes Warehouse where they were originally picked up. Incidentally, the latter has to reach the warehouse considerably before 3:00 o'clock when they close for the day and I would suggest that these objects be placed in front and the second delivery be made to the Gallery which is open till six, but since our porter leaves at five every day I hope that your truck will arrive considerably before to make possible the placing of the objects in the right location, that is the first or second floor. If you like to retain any of these objects which are on the list of delivery to Hayes Warehouse it will be entirely satisfactory - and of course if you plan to place insurance on them while they are in your possession. Let me

(cont'd)

WL* Enclosed After

- page 5 -

gSLCP SQ² J003

rather to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
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archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 21, 1963

Mrs. Rita Lebwohl
St. Armands Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mrs. Lebwohl:

I am sending you rather belated thanks for your check
representing the sale of three prints. I also want
to express my envy for the "warmly glorious" weather
in Sarasota. This has been a ghastly brief spring for
us with rain practically every day. However it does
give us some time to clean up some of the pending work
which accumulates so fast.

Do you plan to retain the other Shanks much longer?
Please let me know as we are getting low on some of the
prints and have a tremendous number of requests for
these as well as drawings. However we won't rush you
if you feel that they are important for you.

Best regards,

Sincerely,

EGH:lk

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March 29, 1963

Miss Emily S. Rauh
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Dear Miss Rauh:

The enclosed is a list that you and I formed last
Fall of 1962.

Mr. Sidney Simon was here today and saw two or three
drawings of this group and at his request I am sending
you this list.

Would you kindly send us the dates of the various
museums where the show will be located. Thank you
for your attention to this matter.

Sincerely,

John Marin, Jr.

JMJ:tlk

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March 29, 1963

Dr. William E. Beaven
1801 1 Street N.W.
Washington 6, D.C.

Dear Dr. Beaven:

Thank you for your letter.

Much as I would like to be of assistance to you I cannot give you the information requested unless you can send me a photograph, color slide, or snapshot of the John Marin painting. While the dimensions of the picture have a bearing on the selling price, the theme and execution are equally important and in order to give you a fair appraisal I would have to have some visual record for reference. Thus I would suggest you send this on to me, or if you prefer (and if the painting is not framed) you might send the original if none of the previous suggestions can be carried out conveniently. The moment I receive either the painting or a photograph or slide I will be delighted to send you the information requested.

Sincerely,

E.O.H.:lk

or to publishing information regarding sales transaction,
neither are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established that a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

anything is to be sold

Yours very truly,
Barbara Thornejo
(Mrs. Douglas F. Thornejo)

EDWIN GILBERT

18, RUE HENRI-BARBUÈRE

-5-

PARIS V

We have found time to write you
29 March 1883.
for even now, two hours after the first snow, we have seen
Dearest Edith: Now I hope you will come up to see us
I hope you can arrange to come up to Bridgewater some weekend
this coming fall. Why?

• E. E. FlrigA Koss de E. E. Me

Because we're returning. Voila!
We sail from Cannes, via the Italian Line, on the Christopher
Colombo, on August 31--arriving in New York September 9.

This decision, while some time in the brewing, was made overnight. You can imagine the meghilla we're going through now, because we made reservations for the summer on boats, trains, hotels etc--and now we're trying to cancel or change them to work out for our sailing date. We still go to Corsica for July and August, then to Nice, Cannes for the last minute embarkation. (In Corsica we'll have to sell our old Simca, no easy accomplishment, believe me. Virginia's mother is visiting us in Corsica where we have a tiny house right on the lovely powder-fine beach for six weeks; after that we will try to swing around in hotels.

I feel that I must finish my novel back home; more material and research is available, and necessary, and it will make for a fuller, finer book. Our house in Bridgewater is a wreck (we don't even know for sure yet if our tenant is going to clear out, but we've notified the real estate agent, and hope for the best). Curtains are shot and faded, upholstery faded and in need of recovering in the modern wing; my studio is a shambles and will have to be done over. All this, plus the \$1500 passage, will come to an ugly penny. However, the pleasure of seeing you again and resuming those fine swinging times of the past, makes all worthwhile.

Except for the dismal prospect of no domestic help for Virginia, all looms bright. We will feel that nostalgia for Paris now and then, I am certain, but of course we can always take vacations. The other night when we broke the news to the Rattners, Esther was shocked: I think she regarded our going as a kind of betrayal of her position---though not Abe's.

We plan a somewhat different country life this time: not so much country, and more New York; we hope to go in once a week for two days. Naturally if we could find a very inexpensive one room flat it would be even better, but this must be impossible in New York. (A one room apartment in Paris costs \$10,000 to buy. If we had bought an apartment here three years ago we would be rich today, so fantastic is the growth and prosperity of France---at this stage.)

OVER →

Ex 0

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 25, 1963

Mr. Otto Karl Bach, Director
The Denver Art Museum
West 14th Avenue and Acoma Street
Denver 4, Colorado

Dear Mr. Bach:

I was glad to hear from you and of course have set aside
the painting you requested - Georgia O'Keeffe's BLACK
PATIO DOOR. Since you have the photograph and all the
information as to date, medium and size, you can certainly
make the March 30th deadline for the catalogus.

We will wait to hear from you about the pick-up date
and will of course have the painting ready for Budworth
at the proper time. For your insurance coverage the
figure is 90% of the selling price which amounts to

\$3,150. (S.P. \$3,500.)

John Marin, Jr. called my attention to the fact that he
sent you a number of photographs including two O'Keeffe's
which you are not using, one Kuniyoshi and one Ben Shahn
as well as a large group (nine) of paintings by John Marin,
Sr. Would you be good enough to return whatever photo-
graphs that do not relate to your exhibition.

I hope the show is a great success.

Sincerely,

BCH:lk

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 16, 1963

Miss Barbara Davidson, Producer
Gallery 13
Channel 13(WNDT)
Educational Broadcasting Corporation
1657 Broadway
New York 19, New York

Dear Miss Davidson:

Thank you for your very nice letter and forgive me for
letting a little thing like a case of flu to interfere
with my sending you a prompt reply.

I am now enclosing a publicity release together with a
catalogue of an exhibition which I think is especially
significant in relation to the so-called Pop Art school
which is gaining more and more attention daily. Thus,
I think our exhibition is most timely and should have
some special notice. We have a complete set of photo-
graphs on hand but I think it would be advisable for you
or someone you appoint to see the entire collection of
Folk Art as it is installed - in juxtaposition with a few
modern paintings.

Sincerely,

EGH:lk

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COLBY COLLEGE
WATERVILLE, MAINE

DEPARTMENT OF ART
BOKLER ART AND MUSIC CENTER

March 18, 1963

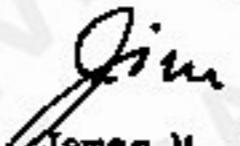
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

We did appreciate your coming to the party at the Cummings the other day to hear about Colby's museum and our hopes for its future. The enclosed pamphlet will remind you of some of the facts concerning the collection and the Ford Foundation grant. Perhaps you know of someone who would like to see one of the extra copies.

I hope that you can pay us a visit, particularly when our show of Maine art is on this summer, and that you will look me up when you come.

Sincerely,



James M. Carpenter

JMC/ cmc

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 20, 1963

Mr. Vernon M. Wagner
477 Monroe Ave.
Glencoe, Ill.

Dear Mr. Wagner:

Is it at all possible that you could have another print of
the Rattner study for the stained glass window made? We have
an almost perfect file of Rattner's paintings, but this is
one photograph which is missing. Naturally, we would like to
retain it if you could see your way clear to allowing us?

I am sorry to put you to the bother of another letter. But
I do hope that you can be of help to us in this matter.

Thank you so much.

Sincerely,

Jay Wolf
Assistant Director

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to a museum. I agree that the Association may furnish a copy of its appraisal to the donee and to the Internal Revenue Service at the time I make the donation.

I agree to and I do hereby release the Association, its officers, directors, employees and agents, and the Association's members and their officers, directors, employees and agents from any and all liability of any kind whatsoever in any way arising from or connected with the appraisal which I have requested.

Date:

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established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 28, 1963

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mr. Atkinson:

Thank you for your letter.

Indeed I will be delighted to see you and have
arranged my schedule so that I will be free on
Tuesday afternoon, April 2nd, at about two o'clock
to discuss the details of your exhibition and will
of course extend all the usual courtesies. I look
forward to your visit. My best regards,

Sincerely,

E.G.H.ilk

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

March 16, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Edith:

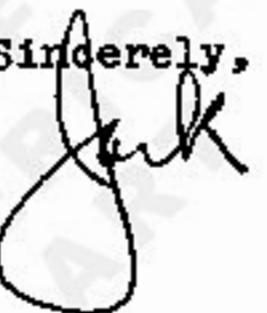
I have just arranged to display several Haggadahs at Syracuse University and I suddenly remembered about the contemplated Shahn Haggadah. Was this ever published? The illustrations were apparently shown in his European show. I was wondering whether any of these may be available. I would like to include them in the exhibit at Syracuse University. Also, you know I am very much interested in these myself.

It has been some time since I have seen you but I am planning to be down next week and expect to stop in. In the meanwhile, if you can shed some light on the Shahn Haggadah, I would appreciate it.

I trust you are well.

Looking forward to seeing you soon
and with kindest regards, I am

Sincerely,



JS:KB

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 21, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

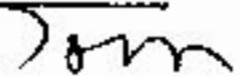
Dear Edith:

As always I return from New York feeling happy and wiser
for having seen you, to say nothing of the pleasure of your
company. The hostess gown was just right and really stunn-
ing, and Ruth was pleased as am I.

I wrote Langdon Clay in Rochester before leaving New York.
When I stopped in Cleveland to lecture on the way home another
obviously good possibility came to mind when I saw him again,
he is William E. Ward and I think he has a lot on the ball. I
spoke to him quietly about it so you may possibly hear from
him.

Just now we are in the throws of installation so I will take up
other matters later including the photograph of my E. E. Cummings.

Sincerely yours,



Thomas S. Tibbs
Director

TST/go

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
reseller is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 19, 1963

Dr. John R. Esterly
Johns Hopkins Hospital
Baltimore 5, Maryland

Dear Dr. Esterly:

It gives me much pleasure to present
this John Marin etching, "Brooklyn Bridge - On
the Bridge" to you and I hope you enjoy owning
it.

Sincerely,

John Marin, Jr.

NMW:jk

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sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 19, 1963

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Thank you for your letter of March 4th.

It will be quite satisfactory for you to keep the
Stuart Davis painting EVENING IN ISTANBUL until
May 15th to enable you to include it in the exhibi-
tion which is going to Beloit College after it
leaves your galleries.

Sincerely yours,

John Marin, Jr.

JMW:rtlk

*Stewart
702*

March 28, 1963

Mr. Donald G. Zytowski,
Acting Director
Washington University
St. Louis 30, Missouri

Dear Mr. Zytowski:

I too regret that by April 7th the current exhibition will have been dismantled and our 37th Annual Spring Exhibition will be arranged for hanging as the latter opens on Monday, April 8th. Thus, I am now enclosing the catalogue which fortunately includes several reproductions but of course cannot possibly offer a fair picture of the overall collection. However, if you will drop in either late on Monday or Tuesday I hope to have a good many photographs on hand to give you a better perspective of the show which represents a quite extraordinary cross section in the field and suggests the roots of many of our current trends in art. I will be very happy to see you when you come.

Sincerely,

E.G.Hilk

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be presumed that the information may be published 50 years after the date of sale.

Lucy Adelman

March 28th

We have given the Tao Books
Temple of this city a present
of Ben Shahn's "Upholster"
Please give us a valuation
on it so that we may
deduct the gift - Thank you!

Mrs. J. B. Adelman
1035 Sumner Dr.
Beverly Hills, Calif.

\$ 100.00 + 75-

paid

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each owner is responsible for obtaining written permission
of both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
will be published 60 years after the date of sale.

In any event you know we will cooperate with you and
will be glad to be of assistance. I hope that this
task will involve a trip to New York and that I will
have the pleasure of seeing you. Best regards.

March 21, 1963

Mr. Charles Nagel, Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Charles:

I was glad to hear from you and to learn about your
big celebration in 1964.

Indeed we will be very glad to cooperate with you
and I will arrange to have the two paintings listed
available for the occasion.

I am enclosing a list of artists whom we represent
so that you may have this for reference. I assume
of course that all our old masters will be included
and that you have been able to obtain outstanding
examples by them. If not, we will be very glad to
help as we have a complete record in our photograph
books of the individual paintings or sculptures and
their present owners as well as those which are still
in our possession.

In any event you know we will cooperate with you and
will be glad to be of assistance. I hope that this
task will involve a trip to New York and that I will
have the pleasure of seeing you. Best regards.

Sincerely,

EGR:lk

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

AFA

March 22, 1963

Mr. J. Watson Webb, Jr.
11740 Crescenda Street
Los Angeles 49, California

Dear Mr. Webb:

I thought you might like to see several photographs of the show installed at the Gallery. The photographer found it difficult to take some of the other walls, but I believe the enclosed will give you some idea and will also illustrate how very valuable the Shelburne objects were in this exhibition which has inspired some fascinating reviews on three of the TV stations - NBC, CBS, and Channel 13 (our educational program). Unfortunately the newspapers are still on strike, but the magazine reviews will appear in May, I believe, as it was too late for reviews for the April issue.

In any event I thought you would be interested and I did want to express my gratitude once again for your very kind cooperation as well as the tremendous help I received from the Museum directly. Perhaps you will want to send these photographs to the Shelburne files when you are through with them.

My very best regards,

Sincerely,

EOW:lk

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either are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Phone:
STANLEY J. HARRIS Home - Scarsdale 3-9359
50 Berard Road Business at day time
Scarsdale, N.Y. MU 6-8833

March 19, 1963

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

On a recent trip to Europe, which included innumerable visits to art galleries throughout France and Italy, I discovered one French artist named Mme. Madaleine Gregory whose work intrigues me tremendously.

Last October, Mme. Gregory had a one-man show at the Galerie de Camacerés on Rue de Boétie in Paris. Her show received favorable comments in most of the French newspapers and magazines and also several of her pictures have been reproduced in French periodicals.

Mme. Gregory has never exhibited in the United States, but I think she ought to because her work is so different from the usual trend of paintings one sees in the galleries today. I purchased one of her paintings and brought it to the U.S., and it is now at my home. I have been looking at it for months, and I must say that my fondness for it grows all the time.

May I hasten to add that I have absolutely no commercial interest in this artist other than the fact that I like her work very much. Interestingly enough, my taste leans towards the unusual and the avant garde, but she does not paint that way. Her work is mysterious - sometimes religious in feeling - and has a delicacy and a beauty which most modern artists are afraid to employ any more. Yet her work is not hackneyed or old-fashioned. It is definitely contemporary in feeling and technique.

If you are interested in seeing her work, I would be very happy to bring some pictures of some of her paintings as well as the original painting which I have at my home at no obligation to you.

Very truly yours,



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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

March 28, 1963

Mr. Leslie Waddington
The Waddington Galleries
2 Cork Street
London WI, England

Dear Mr. Waddington:

Thank you for your letter.

The terms listed in this letter of March 12th are agreeable and we will be very glad to send you six or seven watercolors by Marin as soon as we receive from you the name of your shipper, etc.

Confirming our conversation and the terms mentioned in the aforesaid letter, the paintings - both the watercolors and oils - will be consigned to you at net prices at 20% less than the figures set by us for the American market. You will of course arrange payment for the packing, shipping and insurance to the Waddington Galleries in London and will continue the insurance while these paintings are in your possession including those we sent to you immediately and the entire group shipped at the end of May. We will take care of the return shipment after your October exhibition, paying the expenses from London to The Downtown Gallery in New York. Meanwhile I will send you several catalogues, biographical data, etc., so that you may have the material for your publicity, etc.

It was so nice seeing you and I hope to have the pleasure soon again. Also I trust the exhibition in October will be a great success.

Sincerely,

EGH:lk

11 Whittier Avenue
Pittsfield, Mass.
March 20, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I have now received 4 glossy prints of 10 of Sheeler's drawings and paintings, including (finally) American Interior from the Metropolitan. It is an impressive collection. The only ones I lack now are Shaker Barns (Collection of Mrs. J. Cheever Cowdin, from whom I have not heard), On a Shaker Theme #2 (Coll. J. Barclay), Shaker Buildings (Coll. Mrs. Stanley Resor), and Shaker Laundry (1932 Collection of ?). I have written to Mrs. Resor in Greenwich, Conn., but have so far had no reply. I believe you said you had the Barclay print and either the Laundry or the Shaker Buildings. (One of these last two was the one used by Life Magazine.)

The monograph is completed and I hope we can have an opportunity soon to read it to you. I plan to call up Mrs. Cowdin when I am next in New York.

Please be sure to bill us for what we owe you. And thanks so much for your interest and understanding.

Sincerely yours,

Edward Deming Andrews
Edward Deming Andrews

a

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

March 28, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Here is a copy of a letter from the Mrs. Jaffe that Jack Baur recommended, together with my reply. I have kept this purposely vague as I wished to keep away from the subject of compensation. Since she has her thesis set, I am sure she would be viewing the job as a job. The question remains how valuable she would be. She is certainly not worth anything until you see her, so explore her and let me know.

Now another matter. I enclose a copy of a letter I wrote to Georgia O'Keeffe. It has a playful slant, but I thought about this and chanced it as I did not want to begin by groveling. It may be that you will get a reaction from this letter before I do. In any case, I am curious here too.

My life is tumultuous here, but I seem to survive. We have a full-dress Lipchitz Retrospective in and out of the galleries--for the larger pieces pour over into the patio. We also had Lipchitz himself who poured over into almost everything in the community. From all of this we have successfully recuperated.

Affectionately,



Frederick S. Wight

FSW/rs
Enclosures (3)

March 10, 1963

Prof. Frederick S. Wight
Chairman, Dep't of Art
University of California,
Los Angeles 24, California

Dear Professor Wight:

Thank you for your letter of February 25. I received it as I was preparing for my written examination for the doctoral, and could not spare the time (or thought!) at that moment, to answer immediately.

I am interested in the project you write about, and would like to give it serious consideration. The problem, however, is that I do already have a dissertation subject, a monograph on Joseph Stella. Now, Stella was not a Downtown Gallery artist and so I don't see how I could bring the two fields together, at the moment. I do want to work on the dissertation, of course, to finish the academic requirements for the degree, and it seems to me I must make that the prime consideration now. On the other hand, it's possible that I could do both, depending on how much work might be required in connection with your project.

I don't know if this is something that Mrs.

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March 27, 1963

Mrs. Mary O. Steele
Assistant Director
Santa Barbara Museum
Santa Barbara, Calif.

Dear Mrs. Steele:

I was most distressed to hear the Morris Broderson, MARY MOTHER OF CHRIST, 1960, had been returned to you with a small abrasion.

I do not understand though your comment: "Painting packed without padding or paper". When the crate arrived, I personally supervised its opening and made certain that all the corners were retained (there was no other paper in the case). I also checked with our shop man here when he packed the painting for delivery to you; and the corners were replaced at that time; and the picture was firmly anchored in the case.

I do not wish to seem to cavil, but I did want you to know that the gallery had taken every possible precaution to return the picture safely to you. Since we are always so disturbed when a picture comes back to us scratched, we try doubly hard to make certain that we are not offenders in this department.

Please accept my apologies and regrets for the abrasion.

Sincerely,

Jay Wolf
Assistant Director

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WILLIAM E. BEAVEN, M.D.
1801 L STREET, N. W.
WASHINGTON 6, D. C.
RE 7-4600

March 22, 1963

Mrs. Edith Halpert
Downtown Galleries
32 E 51st St.
NYC, NY

Dear Mrs. Halpert,

I am writing you at the request of Mr. Cott from
the National Gallery here in Washington in regard to
a water color painting I own, done by the late John
Marin.

While I was completing my surgical training at
the New York Hospital back in 1951, I had Mr. Marin
as a patient. We seemed to hit it off very well to-
gether and as a result, Mr. Marin presented me with
one of his water colors, which was a scene of the East
River as he viewed it from the 19th floor of the Hos-
pital.

I would be interested in selling it, if I could
get a good price; and it is for this reason that I am
writing. I realize how difficult it might be to give
an accurate appraisal of a picture unseen, but I thought
you might have a general idea of what Marin's water
colors usually sold for. The picture is about 12x14"
in size. I believe it was the last picture he painted
before he died, for I did not actually receive it for
an entire year after his discharge from the hospital.
I thought perhaps this in itself might influence the
worth of the painting.

In any event I will be most appreciative if you
could let me know if you are interested in it; and, if
so, quote an approximate figure of its value.

Sincerely yours,



William E. Beaven, M.D.

WEB/ck

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 26, 1963

Mr. Ralph F. Colin
Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, New York

Dear Ralph:

As you will note from the attached appraisal request
John Marin, Jr. is donating at my suggestion a very
important painting by his father to the Whitney Museum
of American Art and I think that under the circum-
stances it might be valid to ask whether the fee could
be waived. Don't you? I am attaching the Downtown
Gallery appraisal and I am sure there will be no diffi-
culty in obtaining at least that figure as an appraisal
from two other dealers. However you will have to be
the final judge in this matter and as I mentioned I
am merely expressing my thoughts in the matter.

Sincerely,

EOM:lk

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

March 28, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your recent letter and for the good news that we may count on having Georgia O'Keeffe's, Black Patio Door, for our coming Collectors' Choice exhibition. As always we are most grateful for your generous assistance.

The painting has been used as an illustration in the catalog and we shall be sending a copy on to you as soon as they are available from the printer.

We note your selling price at \$3,500. and insurance at \$3,150. The painting will be fully covered on our fine arts policy in that amount for the usual wall to wall, all risk protection. Budworth has been instructed to get in touch with you and I imagine that they will do so in the next day or so.

We will of course be happy to return the unused photographs but with your permission I would like to keep them just a bit longer. Several of the patron members of our group are out of town and have not yet made a selection for the exhibition. If it does not prevail too greatly upon your generosity we may send another request off to you soon. In the original packet there were photographs of three O'Keeffes, one Kuniyoshi and one Ben Shahn and nothing of Marins. Possibly they could have been thrown out by mistake when the envelope was opened or were sent in a separate package and never arrived here. In any event we would be most happy to reimburse you for the loss.

May I say again how very much we appreciate your interest and your continued assistance with our projects.

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

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OKB/lws

A.F.A.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

March 27 1963

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
in both artist and publisher involved. If it cannot be
determined after a reasonable amount whether an artist or
publisher is living, it can be assumed that the information
will be published 60 years after the date of sale.

Dear Mrs. Halpert:

Thank you very much for your nice letter of March 22nd and thank you so very much for sending on to me the photographs taken at the Gallery of your recent exhibition. I am delighted that the Shelburne objects played such a prominent part in your exhibition and that they were such an asset. It's wonderful that everything worked out so well.

I was also very pleased to hear that the exhibition received such fascinating reviews on three of the New York television stations. I'll look forward to seeing the magazine reviews in the May issues.

I'm sending the photographs on to Sterling Emerson and I know that he will turn them over to Mrs. Marvin to put them in our reference files. We at the Museum are delighted to have the photographs. Added thanks for sending them.

With best personal wishes to you,

Most sincerely,

J. Nelson Webb Jr.

JWWJr
mdu

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

- 2 -

At the meeting of the Board of Trustees on November 16th, Mr. Edward A. Bragalone, Mrs. Holger Cahill, Mr. Charles M. Grace and Mrs. Samuel Schwartz were elected trustees, joining Mr. Joseph B. Martinson (President), Mrs. Marian Willard Johnson (Vice President), Mr. Arthur M. Bullowa (Secretary-Treasurer), Mrs. Adele Ernest and Mr. Herbert W. Hemphill, Jr. The board regretfully accepted the resignation of Miss Cordelia Hamilton, who will continue to aid the Museum in an advisory capacity.

The first public exhibition of Mr. Edward A. Bragalone's superb collection of Post-Impressionist masterpieces, which promises to be one of next season's outstanding art events, will be held at M. Knoedler & Company in November, 1963.

Mr. Bragalone has honored the Museum by selecting it as beneficiary of the exhibition's proceeds. A Benefit Committee to obtain subscriptions to the Champagne Vernissage of the Bragalone exhibition is now in the process of formation. A handsome catalogue, the costs of which have been underwritten, will also be sold for the benefit of the Museum.

for publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
relative is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 22, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 N. LaCienega
Los Angeles, California

Dear Joant:

No doubt by the time this letter reaches you you will have received the three crates we shipped via Flying Tiger - two on March 19th and one on the 20th. A list of contents is enclosed.
b-2 ^{1/2 page double spaced typed}

I am sending you a check together with an explanatory statement. As I advised you, I was purchasing for my collection the two versions of THE NUM OF THE SKULL. To date we have received payment for two others which also appear on this statement in explanation.

You will note from the receipt which is also enclosed that we are retaining for further exhibition, etc., four of the paintings.

REIMU MURAMA YAMA will be included in our 37th Annual Spring Exhibition and I am hoping that by some stroke of luck there will be another painting for this occasion, which you can send to me via Air Express, unframed, to save time. The title, medium and size will have to be mailed to me immediately - if you have such a picture available. It has to be a 1963 example. The show opens on April 9th, but of course we have to have all the data for the catalogues almost immediately, and if necessary the pictures should be shipped at once. This all depending of course on whether Morris got back to work and produced something which he would like to exhibit. The medium is not of consequence and though the small since we have the large painting included, yet no

With these exceptions we should be getting payments in fairly promptly. There were several purchases made on a slow installment plan by the younger clients who have availed themselves of this arrangement for many years and come through eventually. If, for any reason you or Morris need cash in the interim, let me know and we will advance some of it. In any event you will get a sizeable check early in April after our statements reach some of the prompt clients.

(cont'd)

- Date S -

Mar 25 SS JAG

SLW 4080 WYJGLW

Art
March 16, 1963

Mr. Bill Hanson
1229 S. Allen Street
State College, Pennsylvania

Dear Mr. Hanson:

In the hope of getting around to some of the new galleries
in this town I delayed answering your letter.

The activities here keep me so preoccupied that I have
very little opportunity to become acquainted with the
current activities elsewhere and I am therefore rather
embarrassed that I can be of little help to you. All I
can say is that Mr. Janis expressed an interest in
your work you would be very fortunate in making that con-
nection as he is certainly among the outstanding dealers
for the younger generation.

I believe I advised you that in the process of tapering
off I cannot consider any additions to our roster. After
introducing so many new artists in the 37 years of the
Gallery's existence I feel that I have done my share and
that the new generation should cater to the new generation
of artists. I am sure you will find the right home in the
very near future - and will understand my position in the
matter.

Sincerely,

EGHalk

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 25, 1963

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

As you probably know Frederick Robinson of the Springfield Museum is seriously interested in the Field portraits of the "Innkeeper and his Wife" and although I may have suggested that you send these directly to him in a previous letter (did I or did I not) will you change the course and ship all three Field paintings to The Downtown Gallery so that we can have the pair taken care of by our restorer for Robinson.

I can't recall when your exhibition closes but since none of these pictures is on view you might just as well send them on at your earliest convenience. Many thanks - and best regards.

Sincerely,

E.G.H. Elk

Mr. Richard Loeb

- page 2 -

March 28, 1963

(conf,q)

THE END

RE: 40-2000 & 11000-1960. Please let me know if Dr. Korn's resignation
implies that he has his post and his address at 1576 Madison and
Avondale? Or does it mean that he worked as my assistant before
some number of years before I decided to give him with A to Rep
my proposal of establishing an old eastern con-
tinuity? Before I can send you so much for consideration,
I will ask you the following questions which you may
not be able to answer. How does the newspaper
Doubtless answer your question to the U.S. that the newspaper
will publish everything it expects to receive (so-called) so you
do not complain if you, perhaps, have a article and do bring it along
with you.

ON THE WOODS AND FORESTS OF SOUTHERN

कोणार्क वा गोदा लेटिफ़ॅट

eg* già che fuisse l'anno di suo fratello. I due fratelli erano i suoi padroni, e il conte aveva dovuto fare molte cose per loro. Ma non era questo il motivo per cui il conte aveva deciso di non tornare più in Francia. Il conte aveva deciso di restare in Inghilterra perché voleva vivere in un paese dove poteva essere libero di fare ciò che voleva senza temere le leggi francesi. Il conte aveva deciso di restare in Inghilterra perché voleva vivere in un paese dove poteva essere libero di fare ciò che voleva senza temere le leggi francesi.

obliged to apologize to my master and tell him that I was so pleased to receive your letter as it gives me an

Best DJGK

parasite* contributes
unintended pleasure to
objectionable persons.
Mr. Kierkegaard

W&H 59° 1093

rise to publishing information regarding sales transactions, somewhere are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PL
POV
1/10/63

March 25, 1963

Mr. Sheldon Reich
Assistant Professor
College of Fine Arts
The University of Arizona
Tucson, Arizona

Dear Mr. Reich:

I was glad to receive your letter and to learn that you are thinking of pursuing the Marin project. Doesn't the Archives of American Art have a special fund given by the Ford Foundation for such projects? It seems to me that I read something to that effect. In any event I am sure that Larry Fleischman will follow through and of course it is valuable to have his support in the way of a publication of the catalogue.

Under separate cover I am sending you several copies of the catalogue referring to the current exhibition of SIGNS & SYMBOLS * U.S.A. I also obtained from the Guggenheim Museum the catalogue of an exhibition that opened almost the same day as ours, very much to my surprise and that of Alloway. I think you will find the two illustrated catalogues rather entertaining and Alloway's references to Folk Art in contrast to mine which is Folk Art and ends with a small group of modern painting. In any event it is a most entertaining coincidence and the humor of the unexpected combination of shows has been picked up by two radio programs with comparative illustrations. The Guggenheim show is called "Six Painters And the Object"; it was assembled by Lawrence Alloway whom I will meet next Sunday when we both participate on a panel. If I can obtain additional photographs of our show I might send them on to you but we have been pretty much cleaned out. However I hope some of these will be returned to us in the near future, particularly those of which we have no negatives at our photographers and which were obtained from the institutions who were among the lenders.

DRYING OUT OF PAPER AND PIGMENT SUBSTANCES BY VACUUM
Thank you, Bill Steedman sent me a set of reviews but I
would like to have some additional catalogues for our permanent
files. If you can spare several copies, you can get in touch with
me through the Association of State Art Museums. When is the
Marin show being sent on to Little Rock, and when
may we expect pictures which we loaned?

(cont'd)

W.L. everyone get up

- page 5 -

Xerox 32° JQG

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 18, 1963

Mr. Walter McBride, Director
Grand Rapids Art Gallery
280 Fulton Street East
Grand Rapids, Michigan

Dear Mr. McBride:

I would appreciate if you kindly return to us
at your earliest possible convenience the John
Marin photographs which we sent you in December
as we need these for our records.

Thank you for your cooperation.

Sincerely,

John Marin, Jr.

JM:rlk

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March 27, 1963

Mrs. Louis Y. Horton, Registrar
City Art Museum of St. Louis
St. Louis 5, Mo.

Dear Mrs. Horton:

Please accept my apologies for my letter re the repair of
the Stuart Davis and Preston Dickinson frames. My book-
keeper neglected to inform me that she had asked you to
pay the bill directly. Apparently she had forgotten, too,
since it was she who brought the "unpaid" bill to my attention.

Again, my apologies.....with a healthy heaping of embar-
rassment thrown in.

Sincerely,

Jay Wolf
Assistant Director



Sunday, March 21

Dear Mrs. Halpert,

Upon returning to Detroit after
many trips to visit my far flung
family, I decided the happiest
thing I could do would be to
take a job. I am now associated
with the Grinnell Galleries, located
on the main street of downtown
Detroit and is considered to be a
top Detroit gallery.

I am enclosing a brochure of
the gallery with a foreword by
Larry Glitschman who is a friend
of the owner, Mr. Lester Aron.
Larry could answer any questions
you might have as well as any
reference as to its stability and
integrity. I chose this brochure
as the exhibition was a complete
sell out and a Detroit artist.

I would like to know if you
would be interested in sending us
six of your oils or water colors of



OFFICE OF
THE DIRECTOR

UNITED STATES INFORMATION AGENCY
WASHINGTON

March 19, 1963

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sellers are responsible for obtaining written permission
of both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

Dear Mrs. Halpert:

The U.S. Information Agency is grateful for your contribution to the Exhibition, JOHN MARIN IN RETROSPECT, which was offered by the United States as a special feature in connection with the 1962 Cultural Festival in Berlin. Following the Berlin Exhibition, the Marin paintings were shown in Hamburg, Germany.

In both Berlin and Hamburg the press coverage was not only good, but extensive. As one of the lenders to the exhibition, you will be interested in reading the enclosed reports from our offices in Bonn and Berlin, and in having the catalog as a memento of the two German Exhibitions.

Please accept my warm appreciation for helping to advance goodwill and understanding between the United States and Germany, and for furthering the Agency's efforts to inform the peoples of other parts of the world about important cultural achievements in the United States.

Sincerely,

Edward R. Murrow
Director

Enclosures

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

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March 16, 1963

Mr. Arnold H. Smith
315 Hunt St.
Watertown, N.Y.

Dear Mr. Smith:

Thank you for your letter of March 15th.

The Downtown Gallery does show the work of un-known artists. Indeed, such painters as Ben Shahn and Stuart Davis are among the "unknowns" the gallery originally showed.

However, at this time, we have a full roster of artists, and we do not plan to add to it in the foreseeable future.

I wish you the best of luck in finding a New York gallery.

Sincerely,

Jay Wolf
Assistant Director

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Houston
THE MUSEUM OF FINE ARTS

March 22, 1963

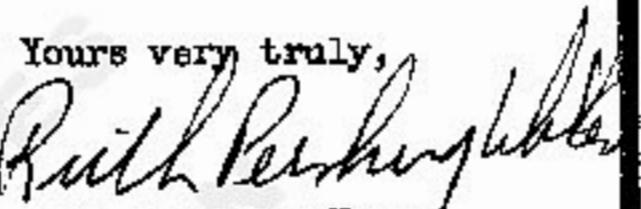
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

Your paintings were the focal point of
our Early American vignette and we are
most indebted to you for the generous
loan. They are in the process of being
packed and will be returned next week.

The exhibition was a tremendous success,
which I am sure, could never have been
accomplished without the fine coopera-
tion of our many friends. Thank you
again.

Yours very truly,



Ruth Pershing Uhler
Curator of Education

RPU:mb

March 28, 1963

COPY

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in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Samuel B. Jaffe
880 Fifth Avenue
New York 21, New York

Dear Mrs. Jaffe:

Thank you for your letter.

I gather that you are set on the subject for your thesis, being Joseph Stella. After my talk with Mr. John Baur, when he spoke so highly of your abilities, I had hoped to suggest a thesis subject to you: the long history of The Downtown Gallery seen against the general background of American art over the last 30 to 40 years. In any case, there is a book to be written and much research to be done for it. The research can be easily managed by anyone in New York as it means working with the files of The Downtown Gallery. It is equally difficult for anyone out of the city as the files cannot be moved. May I suggest that you get in touch with Mrs. Halpert and explore the problem, or perhaps I should say the opportunity. She gets a copy of this letter.

With best wishes.

Sincerely,

Frederick S. Wight
Director
UCLA Art Galleries

FSW/rs
c.c: Mrs. Halpert

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purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

March 19, 1963

Miss Prudence Nelson
Assistant Curator
The University of Arizona Art Gallery
Tucson, Arizona

Dear Miss Nelson:

We want to thank you so very much for sending us
all those splendid clippings on the Marin show.
It seems to me, in spite of what you write, that you
have had excellent coverage.

It was wonderful news that your attendance was the
highest you have had to date. Indeed, the effects of
it have already filtered back to New York. A girl
I have known for some time came in to see Marins be-
cause of the show which her vacationing parents had
seen.

We are delighted that the show was the great success
we all had hoped for. Again, our thanks for the
clippings and the catalogues.

Sincerely,

Jay Wolf
Assistant Director

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 23, 1963

Registrar
Munson-Williams-Proctor Institute
312 Genesee St.,
Utica, N.Y.

Dear Sir:

In November, 1962, The Corcoran Gallery of Art sent
your museum WALL PAINTING by George L.K. Morris for
the "Geometric Abstraction" exhibition. The painting
is from the collection of Mrs. Edith Gregor Halpert.

Neither the Corcoran nor Mrs. Halpert have received
a receipt for this painting as yet.

Would you please be so kind as to send us a receipt.
Thank you so very much for your trouble.

Sincerely,

Jay Wolf
Assistant Director

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dealers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
dealer is living, it can be assumed that the information
will be published 50 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3811

March 19, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

We were very sorry to hear that The Lucky Dragon by Ben Shahn
arrived at the Downtown Gallery damaged. Our insurance agent,
Mr. James S. Holmes, Holmes and Hart, 1700 K Street, N.W.,
Washington, D.C., has been notified of this fact.

Please have an estimate made of the cost of restoring the
painting and send this information to Mr. Holmes.

We would like to know, if possible, how this damage might
have occurred. Our records show that the painting was in
good condition when crated at the Gallery.

We regret that you have been inconvenienced.

Sincerely yours,

Mary A. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

4

something, of course —

I'm sure you do know all this; but I
mention it only because he says he is
complacent about it; and also because he
was so touched, and somehow surprised,
that you had him right there in the group,
with the Marcaus — and that you didn't
keep him on the list!!

If you've had the patience to read
thus far, I'm about to reward you
by signing off. With admiration, respect,
and if you'd permit, affection —

Deborah Palkucus

March 21, '63

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inhaber is living, it can be assumed that the information
may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

March 25, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert,

The exhibition inaugurating our new galleries about which I wrote to you on January 2nd and again on the 31st, has been scheduled for the period May 9th through June 9th. I will be in New York during the first week in April to make final arrangements for this show, and since my time will be somewhat limited I am trying to schedule my visits ahead.

I would much appreciate an indication beforehand of whether you indeed feel that it will be possible for you to co-operate with us on this occasion. If so, would it be convenient to see you Tuesday afternoon, April 2nd, at around two o'clock to discuss details?

With the hope that these suggestions meet a favorable response, and with my kindest personal regards, I am,

Sincerely,


Tracy Atkinson
Director

TA:TM

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either are responsible for obtaining written permission
to both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 16, 1963

Miss Lois Bingham,
Exhibits Division, ICS
United States Information Agency
Washington 25, D. C.

Dear Lois:

On January 18th I wrote to you inquiring whether
we could obtain a copy of the poster used by the
U.S.I.A. in London incorporating a drawing by
Tasuo Kuniyoshi.

Won't you please let me know where I can obtain a
copy, or two preferably, of this so that both Sara
(the artist's widow) and I may have these for our
records.

Sincerely,

EOM:lk

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549

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Terry Dintenfass was here. She wants to give our Bernice Kussoy a show. But Bella Fishko had told me in New York she is interested, and asked me not to make any commitments about her til she comes out in the spring and can see her work, as she has seen only the photographs, which she liked. Terry says she will have to know right away, so I don't quite know what to do about this.

We sold a Bernard Zimmerman bronze sculpture--one newly arrived from Rome. You remember Zimmerman is the one you recommended to the Amer. Fed. while I was there. We will give him a show when all the pieces arrive from Rome. He is working very hard, and feels encouraged about his work. Jules Langsner mentions him among important young sculptors in Southern Calif. in the new Art in America article on L.A.

Oh! I almost forgot to tell you how thrilled we were to receive the new catalogue and to see Morris' name added to the list of your artists! I jumped up and down.

The JuniorArt Council of the L. A. County Museum is arranging a fund-raising project--a "Gallery Promenade on La Cienega" with street decorations, music, and cocktails--tickets at \$7.50 per person. They want the galleries to have high quality and important shows which can be seen on this occasion only, May 5. Do you think it would be bad to show new pastels of Morris for this one day? Mrs. Ducommun, chairman of the Acquisition Committee had asked if we could show some Brodersons, and I had thought we might show them in one gallery, and some Evergood drawings in another/ but Terry D. tells me Evergood has left her and gone to the new "63" Gallery . However, maybe "63" would cooperate with us.

We have been quite successful with the current Robert Bosworth show--so far we have sold 12. Samuel Taylor (the playwright) bought one. The Taylors live next to Emily Genauer in New York, and have a house in Maine.

Hope I have not exhausted you with this long letter.

Thank you again for all you have done for Morris and me--I can't begin to tell you how much it means to us.

Please give our warmest good wishes to all our friends. Hope we see you this summer in Santa Barbara and here too, of course.

Best to you as ever,

Joan

(by courtesy, and one of the rare people of this
world) turned up from Washington, ~~the same~~
~~day~~ All three enjoyed 'Signs and Symbols'
sufelij - and the impact of the Broderson
group, which Mr. Marin was kind enough to
show as, was all I could have hoped - Sooner
or later we will catch up; and most particularly,
here in California I so want everyone in
the family to see and talk with him. Our Jules
is much more scattered and diffused in his
interests - in art media, and other things;
and there is that miserable extra problem of
his speech. But he's quite an extraordinary
person, and for all of us, young Broderson
in his paintings and his being, will be
printed away.

I so wanted to be able to introduce them to
you - here is in them the quality of
integrity and sincerity that gives them
common ground with you. But these

A fight, but I am proud to know those
who do - when it's a fight for integrity
of standards. This one, both in its basic
principles, and in the person of its
chief protagonist, has been overdue for all
the years I've been in New York!

And now for my last — I saw
Bob and Elode Onboard for the first time in
some months, at the Norbert Beugel opening
at the Andre Maree Gallery. I mentioned
to Bob having seen the very poignant
drawing of Marceau at the Danton, and his
delighted regrets over inability to come to
the "Signs and Symbols" opening. Undoubtedly
you know all this — but I didn't. And
I've been in a state of pain and outrage
ever since. The O'Doherty (how does
he spell himself) review of the Danton

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

25 March 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

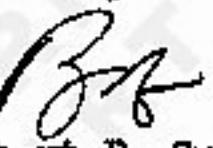
Dear Edith:

I can't seem to remember or not I told you that the Railway Express has picked up the Tseng Yu-ho paintings from George Culler on or about March 8th for shipment direct to the Museum of Modern Art in Stockholm. Meanwhile, Betty has received some communications from Sweden, and they plan to make a handsome colored poster for the show, with a catalogue and information about the artist and her technique on the back, in the typical Swedish manner. They always do a good job so this should be something to be proud of.

At the moment I am more than a little scatter-brained, thanks to my "change of life" and the fact that I have been laid up with a mild case of the flu ever since dropping my bomb. All the more proof that it was high time that I took steps to clear out! Things are looking much sunnier today, and by tomorrow I expect to be back in harness. But it is an awful anticlimax to keep right on ordering nuts and bolts and answering the telephone when my mind has prepared itself for a vague kind of future!

Marjorie sends fond aloha along with mine,

As ever,


Robert P. Griffing, Jr.
Director

RPG:lh

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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EDITH G. HALPERT

SIDNEY JANIS

ANTOINETTE M. KRAUSHAAR

PIERRE MATISSE

KLAUS G. PERLS

March 28, 1963

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTEALAS, NEWYORK"

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sending to you again the information form and an 8 x 10 photograph of an untitled oil painting by Abraham Rattner for which Mr. Philip Lipstein has requested an appraisal.

I am informed that the painting was acquired directly from the artist by Mr. Lipstein, a builder, and it now hangs in the lobby of 605 Park Avenue (corner of 65th Street). Mr. Lipstein informs us that Raymond Loewy collaborated with Mr. Rattner on the subject matter of the painting, which apparently was commissioned for the building by Mr. Lipstein.

With this additional information, can you appraise the painting?

Sincerely yours,


Gilbert S. Edelson
Assistant Secretary

GSE:bg
Encls.

rior to publishing information regarding sales transactions,
agents are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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FFA

March 25, 1963

Mrs. Douglas F. Thomsjo
1445 Edgecombe Road
St. Paul 16, Minnesota

Dear Mrs. Thomsjo:

Thank you for your very nice letter. Naturally I am pleased that you found the catalogue with the reproductions of interest.

If you will refer to this catalogue you will note that with only four or five exceptions everything in the exhibition has been borrowed from various museums, universities and other institutions. About 80% of the items were sold by us originally but we still have several excellent trade signs in our sales collection. Since these are not shown generally I would suggest that you wait until you come to New York when I will be very glad to show you what we have available.

No, I have not received a previous letter referring to your Grandfather clock. Before I can communicate with Miss Watherston and ascertain whether she can make whatever repairs are necessary, I would suggest that you send me a photograph for her to study.

I look forward to hearing from you and hope that you and Mr. Thomsjo will be in New York in the near future.

Sincerely,

EGH:lk

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

RALSTON CRAWFORD
60 GRAMERCY PARK
NEW YORK 10, N. Y.

March 27, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

Just a line to give you the new print prices on Ralston's
lithographs in your possession:

Cologne #1	\$70.00
New Orleans #8-	85.00
Seville	85.00 ✓
Collage #4	60.00
Blue, Grey & Black	85.00 ✓
Etoile de l'occident	85.00

Hope all goes well with you.

Best regards,

Peggy Crawford

or to publishing information regarding sales transactions,
neither are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 21, 1963

Mr. Warren M. Robbins
530 Sixth Street S.E.
Washington 3, D. C.

Dear Mr. Robbins:

Thank you for your very nice letter.

I am pleased that you are getting on with your very
fascinating project. Good luck!

I was delighted with The Outsider's Newsletter and
communicated with Harvey Arnason immediately as I
thought he should be apprised of the fact that the
Museum had been sold. Do you know anything about
this Monocle Publications, whether it is legitimate,
or shall I do some investigating at this point.
While I am not concerned about Mr. Hartford's repu-
tation or the libel suits that might be involved, I
am concerned about another organization starting an
anti-modern movement.

Sincerely,

EGR:lk

It would be nice to see you and I look forward to
your visit shortly.

again and again skyscrapers, bridges, boats and the ocean around New York, sailing boats, cliffs, islands and the shores of Maine; he has painted them in a singular way by constructing angular spheres intersecting each other, full of movement and at the same time well balanced in their form rhythm, and of subdued colors full of luminosity. His style is at its purest in water color..."

for publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*The Corcoran Gallery of Art
Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 22, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery of Art
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Wall Painting by George L. K. Morris was shipped at your request to Munson-Williams-Proctor Institute for inclusion in an exhibition on geometric abstractions organized by the Whitney Museum of American Art.

Sincerely yours,

Mary H. Forbes
Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 26, 1963

Mrs. G.B. Westergren
Rte. 3, Box 90
Wayzata, Minn.

Dear Mrs. Westergren:

We do indeed handle the work of Ben Shahn. At this time we have still a few copies of his silkscreen, **BLIND BOTANIST, 1962**, for sale.

The price is \$90.00, unframed. Should you want the print shipped to you, there will be small additional charge for shipping. We generally send paintings Railway Express collect.

Thank you so much for your inquiry.

Sincerely,

Jay Wolf
Assistant Director

for publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

March 21, 1963

Mr. Edith G. Halpert
The Downtown Gallery
32 E. 57 St.
New York, New York

Dear Mrs. Halpert:

Would you please send the following watercolors by John Marin
to us on consignment? We are quite anxious to make a purchase
of a good Marin for our permanent collection.

From Deer Isle, Maine (1921) - \$4,000 21/15

Franconia Range, White Mountain (1924) - \$4,000 24/36

Seapiece (1951) - \$5,000 51/10

We shall promise to hold a meeting with the Committee on
Purchases as promptly as possible after these paintings
arrive. We shall then let you know the decision of the
Committee. Thank you for your prompt attention to this
letter, as well as for your kind cooperation a number
of times in the past.

Yours very cordially,

Father Lauck, C.S.C.

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

P. S. My good wishes to John Marin, Jr.

refers to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 19, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega
Los Angeles, California

Dear Joant:

Today we sent via Flying Tiger the seven paintings
listed on the enclosed receipt form. Will you please
sign one of the forms and return it to us for our
files.

Spring is beginning to come to New York. I only wish
you and Morris could have been here to see it.

Though the show is over people still are coming in
to ask about Morris' painting and to look at those
few which we still have.

Warmest regards to both of you. Do let us hear from
you.

Sincerely,

Jay Wolf
Assistant Director

JW:lk

or to publishing information regarding sales transactions,
authors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 25, 1963

Mr. J.L. Fortney
Ulrich's Books, Inc.
549 East University Avenue
Ann Arbor, Michigan

Dear Mr. Fortney:

I am sorry to have delayed my reply and hope that you
have not been inconvenienced.

We are the sole representatives for the work of Ben Shahn
in the various media he employs. Unfortunately we have
no catalogue of his serigraphs, nor do we have photographs
of the individual prints. However I am enclosing a list
of the few editions of which examples are still available
listing the prices as well. Because we work on a small
commission we can allow only a 10% discount, but on a few
occasions when we reconsign the serigraphs the dealers
add to the price for the local clientele who have the ad-
vantage of seeing actual prints in their immediate com-
munity.

If you are interested please let me know.

Sincerely,

EGH:lk

MUNSON-WILLIAMS-PROCTOR INSTITUTE

SIO GENSEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

for to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or collector is living, it can be assumed that the information may be published 60 years after the date of sale.

March 26, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

We would like very much to purchase Stuart Davis' watercolor SERVANT GIRLS and Charles Sheeler's oil THE MANDARIN. We understand that the price of the Davis is \$1000, and the Sheeler \$750.00

Please bill us for these two paintings. We trust that we are entitled to the usual museum discount.

Sincerely,

Edward

Edward H. Dwight, Director

EHD:mcf

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

R.F.A.
March 21, 1963

Mr. J.M. Wilson
Sprague & Carleton, Inc.
Avon Street
Keene, New Hampshire

Dear Mr. Wilson:

The list you sent is now enclosed with all the prices
marked thereon.

I regret the delay but I had a very bad case of flu
which made it impossible for me to work on this list
until today. As I advised Mr. Meserve, some of the
items had been sold previously but the photographs
were not transferred to the sold book. I am sending
you a list of about ten substitutions which you may or
may not want to include. You will note also that I
omitted the paintings on glass, the reason being that
they are too fragile for regular transportation and I
did not think it would be a good idea to take the risk.

A regular consignment invoice will be mailed to you to-
morrow with all the items as indicated on your original
list. Will you please let me know when the material
will be picked up at the Gallery so that we may have
them ready for shipment.

Sincerely,

EGH:lk
cc: Mr. L.O. Meserve, Jr.

prior to publishing information regarding sales transactions.
Artists are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
customer is living, it can be assumed that the information
may be published 60 years after the date of sale.

**EARLY AMERICANA OF MUSEUM QUALITY FOR EXHIBITION AND
SALE FROM MRS. EDITH HALPERT, THE DOWNTOWN GALLERY,
32 EAST 51st STREET, NEW YORK, NEW YORK**

All Expenses are incurred by the Exhibitor:

10% of Selling Price per month - However, if sold, this cancels out
since Exhibitor is quoted cost at 10% off.

Packing and shipping costs

Insurance Coverage.

for publishing information regarding sales transactions.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Artist

March 21, 1963

Mr. Stanley J. Harris
50 Baraud Road
Scarsdale, N.Y.

Dear Mr. Harris:

Thank you very much for giving us the opportunity
to see the work of Mme. Madeleine Gregory.

However, it would be fruitless for you to bring
us either the painting or the photographs. Since
the gallery was founded thirty-seven years ago,
we have only shown the work of American artists.

There are many galleries in New York that devote
all or part of their time to exhibiting European
painters, and I would suggest that you try one
of these.

Sincerely,

Jay Wolf
Assistant Director

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

March 26, 1963

Miss Emily Genauer
The New York Herald-Tribune
230 West 41 Street
New York, New York

Mr. John Canaday
The New York Times
Times Square
New York, New York

Dear Emily and John:

When I read Alfred Frankfurter's Editorial in the March number of Art News, I was convinced that both his statement of the facts and his alleged conclusions therefrom were erroneous. During a Saturday afternoon visit to the galleries, I could not find among ten or twelve galleries I visited one which had been questioned by Art News. I therefore became convinced that, contrary to Mr. Frankfurter's statements, he had not "borrowed" but had misused "the techniques of Madison Avenue" and that in his investigation, he had not "selected a fair sampling of New York galleries."

Accordingly, because I thought that the implications of his Editorial and particularly his conclusions could be of the utmost harm to the art business, I decided, on behalf of our Association, to conduct an honest poll. I therefore sent out a letter and questionnaire, in the form of those enclosed, to just over 200 New York galleries which were listed in the 1963 Directory of Museums and Galleries published by Arts Magazine. I am happy to say that I received what I believe is a remarkably large response. One hundred and thirty two galleries sent in completed questionnaires, some of them with covering letters which amplified their replies in the questionnaire and some with added comments on the questionnaire itself. The conclusions may be summarized as follows:

I. Of the 132 galleries replying, 10 had been questioned by Art News and 112 had not. This, at the very least, raises a question as to the alleged "fair sampling" of the New York galleries.

March 25, 1963

Mr. Jerome J. Crowley
President Board of Trustees
Art Center
South Bend 16, Indiana

Dear Mr. Crowley:

I had hoped to see you again after the very nice meeting we had previously. However I decided that it would be a good idea to send you the information I promised during our recent conversation. You will find the gallery names checked in the enclosed list but I imagine you have seen a good many dealers during your visit and may wish to add to the group. I will be very happy to assist you in any way you deem necessary.

Shortly after you called on me Henry Hope of Indianapolis paid me a visit and we discussed an exhibition which I had proposed to Dr. Earl Harper, director of the School of Fine Arts at the State University of Iowa for April of 1964. This was an exhibition to celebrate the fiftieth anniversary of the Association of College Unions. What I had suggested to Dr. Harper when the idea was broached will, I think, fit in very well with the plan we discussed here starting this year with a contemporary art exhibition and using one of historical significance the following year. The Union show will encompass the period of 1910 - 1960 and will be a "ready made" for your purpose. If you are interested it might be a good idea to have the show after it makes its initial appearance at the Indiana University in Bloomington, Indiana. The exact dates which we set during my discussion with Henry Hope are April 19th through May 15th - making it available for South Bend immediately after. If you are interested I will be very glad to send you a more detailed report and when Henry returns from his trip abroad and we make up the final list, I will be very glad to send you a copy for consideration. In any event I will be glad to cooperate with you in both exhibitions.

It was so nice meeting you and I hope to have the pleasure soon again.

Sincerely

ECH:lk

GALERIE GERDA BASSENGE
KUNST- UND BUCH-AUKTIONEN

Downtown Gallery
32 East 51 st Street
New York, N.Y.

U. S. A.

I BERLIN 15 · Kurfürstendamm 206
im Haus der „Komödie“ · Telefon 91 38 53
Postschekonto: Berlin West
Bank: Bankhaus Hardy & Co., Konto 66 086

20. März 1963.

Dear Sirs,

enclosed please find the catalogue of our current exhibition
of paintings and drawings " Manfred Bluth ".

So far this artist, wellknown in Berlin and Germany, has
not had an exhibition in the United States, we do think
that his work, which seems to us to continue a singular
tradition of German painting, deserves attention outside
of his own country.

We thank you very much for your intrest and would appreciate
a reply whether or not you would also like to receive the
future publications of this gallery.

The prices for this exhibition:

Drawings \$ 120.- neto

Paintings \$ 500.- to \$ 1.200.-

We remain, dear Sirs,

Yours sincerely

Gerda Bassenge.

NATIONALMUSEUM
STOCKHOLM 10

23 March 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22

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from both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Mrs. Halpert,

It is a pleasure for me to tell you, that the big Hammar-skjöld drawing will find a permanent home in the Hammar-skjöld Library of Uppsala, to which it will be given by av Swedish be-nefactor, Mr. & Mrs. Gösta Åhlén (adr. Stigbergsgatan 35, Stockholm Sö). Will you consequently be kind enough to send Mr. Åhlén your bill so that he can forward the money straight to you. According to your telegram the price is \$ 3.500.

I do not know, if in such a case you will allow the 10% discount which you generally give to a museum. Should this be the case, Mr. Åhlén would certainly appreciate it, as we would, but it is up to you to decide.

The exhibition is now in Lund, and I was able to go there for the opening and made a short speech on Ben Shahn. There was a lot of interest for it among the students.

With kind regards,

sincerely yours

Carl Nordenfalk

(Carl Nordenfalk)

P.S. I never got to know if there are still prints of Ben Shahn for sale with you corresponding to those in the exhibition or on the whole. I think he ought to be represented in our collections from that side as well. Perhaps our being able to place your Hammarskjöld portrait would make it possible for you to let us have a few prints to a reduced price or, better still, as a gift?

24

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sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

March 28, 1963

Miss Katherine Coffey, Director
The Newark Museum of Art
Newark 1, New Jersey

Dear Miss Coffey:

As I mentioned to Mrs. Baker when she dropped in today, Mrs. Weber has finally released a number of her husband's paintings which had been withheld from sale for a good many years and we now have them in our possession.

Mrs. Weber wrote sometime ago advising me of your interest and now that we have all the material at the Gallery I thought I would let you know that we are prepared to show you the collection at your convenience. Won't you please let me know when you would like to come in so that we will have the paintings in our showroom for your inspection. I look forward to your visit.

Sincerely,

EGR:lk

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY

NEW YORK 18, N.Y.

LONGACRE 3-4500

March 26, 1963

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
releaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

I spoke to John Marin in your absence a few days ago and at his suggestion, I am writing you regarding certain paintings which I bought from The Downtown Gallery some years ago.

Sometime early next month, my insurance expires and I plan to renew it for a three-year period. It is, therefore, advisable to insure these paintings at their present market worth or replacement value.

1. Sheeler "Counterpoint" - \$5500.00
2. Demuth "Rue du Singe Que Peche" - \$9000.00
3. Tam "Deep Night, Deep Sea" - \$1000.00
4. Dove "Gasoline Tanks" - \$350.00
5. Dove "Willows" - \$400.00
6. Marin "Buildings Downtown New York" - \$6500.00
7. Marin "Apple Orchard" - \$4000.00
8. Jacob Lawrence "The Builders" - \$1200.00

The above figures are the last insurance basis as per your letter of January 1962. I suspect that some of the values may have increased in the past fourteen months. Please let me hear from you in the near future.

Kind regards and my thanks.

Sincerely yours


Bernard Heineman, Jr.

BHjr:mh

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

21 March 1963

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Edith:

Many thanks for your good letter. When I wrote I was unaware George Culler was showing Tseng Yu-Ho's work at that very time. . . . I was sorry to hear of your strenuous bout with the flu, which, speaking of Hawaii, friend Bob Griffing has also had, I hear.

Re the Halpert Collection and tour, I was relieved to know that the shipping matters will be directly under your control there in New York rather than having the possible confusion of the Corcoran's involvement. Re-assembled under your own roof, the collection, as you suggest, can be organized for shipment by group packing and save crating and shipping costs. As to the pastels, the Nadelman "Tango" figures and the Dove collage, I fully appreciate your concern and I feel sure my colleagues would agree it is best to eliminate them. All are too fragile. I remember discussing the "Rhapsody in Blue" with you and, as you say, if it can be brought on your lap, o.k., but otherwise we'll not count on it.

Have you thought of asking Bob's advice on crating and shipping for overseas? He once told me it is not so demanding of special attention as I might have thought. You probably know this already. As to the Flying Tiger, I doubt if it serves Santa Barbara, in which case wouldn't it be just as well to have the shipment come Railway Express all the way, eliminating the probable mix-up in changing carriers in Los Angeles? On the other hand, as you say, the handling is more gentle by air, and shorter in time, so if Flying Tiger's service is possible and practical and you prefer it, we will all concur, I'm sure. Splitting costs three ways will help substantially on all counts. Nathaly's information about available color, plus black and white, cuts will be most helpful in planning a suitable catalogue. As to your pleasure at the thought of Bart Hayes for the introduction, it was you who happily suggested him in the first place!

Regarding the date for your personal appearance and lecture,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

RANDOLPH
MACON
WOMAN'S
COLLEGE

DEPARTMENT OF ART

LYNCHBURG
VIRGINIA

March 25, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

I wish to thank you for lending to our 52nd Annual Exhibition. The paintings assembled for IMAGE OF AMERICA correlated well with the successful student-managed symposium FOCUS. I speak for the student body as well as for the College when I say that your gallery's participation has been appreciated.

The exhibition was crated March 21 and Budworth should be returning the paintings very soon.

Please sign and return the enclosed card when you have received the painting.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman, Curator

MFW/gd

Enclosure

Right to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

March 28, 1963

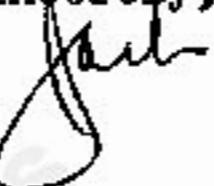
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I enjoyed our visit. We are very much interested in the Marin you showed me and I would like to have Mr. Evans take a look at it. In this connection, we would be interested in another Marin of the same period, one of those that is appearing in the Armory Show. If there is anything like this available, I wish you would bear us in mind.

With kindest regards, I am

Sincerely,



JS:KB

Not to publishing information regarding sales transactions,
purchasers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 21, 1963

Mr. Edward Long
Blodgett Packing & Storing Co.
959 Wealthy Street, S.E.
Grand Rapids, Michigan

Dear Mr. Long:

As the request of Mr. Walter H. McBride, Director of
the Grand Rapids Art Gallery, we sent you a copy of
the invoice for the repair of two frames amounting to
\$45. and would very much like to have this matter at-
tended to at your convenience so that all the papers
may be filed.

Thank you for your attention.

Sincerely,

John Marin, Jr.

JMN:rlk
cc Mr. Walter H. McBride

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

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members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

March 18, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Gallery now plans to return the works from your collection
except those listed below on Tuesday, April 9th.

Works now on loan to other institutions

White Stuart Davis: BOATS, GLOUCESTER
D.G. Charles Demuth: "LOVE" "LOVE" "LOVE"
Clement Charles Demuth: TREES
blat. Arthur G. Dove: A WALK, POPLARS
Whit. Lyonel Feininger: CHURCH
D.J. John Marin: RAMAPO RIVER, NEW JERSEY
George L. K. Morris: WALL PAINTING
Eli Nadelman: THE TANGO
Ben Shahn: WORLD'S GREATEST COMICS
Charles Sheeler: THE YELLOW WALL
Joseph Stella: COMPOSITION

Works in Corcoran Gallery Exhibitions

Stuart Davis: LANDSCAPE, GLOUCESTER
Marsden Hartley: EARTH WARMING, MEXICO
John Marin: WEEHAWKEN SEQUENCE #1
Conc. Stephen Greene: THE PERFORMANCE

Charles Demuth: RED POPPIES will be collected
by the Philadelphia Museum on April 2nd

With your permission we will write to institutions having borrowed
works from the collection instructing them to return these loans
directly to the Downtown Gallery.

(over)

for publishing information regarding sales transactions,
copyrights are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
copyright owner is living, it can be assumed that the information
may be published 60 years after the date of sale.

George Kanger Antiques
1145½ SECOND AVENUE
NEW YORK 21, NEW YORK
Templeton 8-1734

Between 60th and 61st Streets

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from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mar 21, 1963

Dear Edith -

Thank you
for your message
of sympathy. Bill
was glad to go - he
wasn't made to sit
idly by - and as the
infirmities increased
his mind remained
clear and eager to

or publishing information regarding sales transactions,
subscribers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 23, 1963

Mrs. Charles A. Robinson, Jr.
Providence Art Club
~~180~~ 180 Hope Street
Providence, R.I.

Dear Mrs. Robinson:

We received today your very handsome catalogues, and
we have forwarded them to the artists. Would it be too
much trouble to send these following people copies:

Mr. Edward Steenack
University of Hawaii
Honolulu 14, Hawaii

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Mr. Tibbs will see that the catalogue gets to Johan
Schleeter, whose drawing is reproduced.

Thank you so much for your trouble. Judging from the
variety and quality of the pictures illustrated in
the catalogue, I am sure that the show is an enormous
success.

Sincerely,

Jay Wolf
Assistant Director

to publishing information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

572 Madison Ave, New York 22

HOUSE BEAUTIFUL MAGAZINE

Telephone Florya 1-2100.

OFFICE
OF THE EDITOR

March 20, 1963.

Dear Mr. Waef:

Enclosed is a copy of our
Spring issue with the article
on Georgia O'Keeffe.

In addition, I have
enclosed a set of tear-
sheets.

Thank you again for
your help in preparing
the article.

Patricia Gould
Art Department

THE AMERICAN FEDERATION OF ARTS • 41 East 65th Street, New York 21 • YU 8-7700



March 25, 1963

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DIRECTOR

Peter Pollack

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The American Federation of Arts is preparing to circulate a selection from the "22nd International Watercolor Biennial" organized by The Brooklyn Museum, which will include 15 watercolors from each country represented: Yugoslavia, Sweden, and United States. Among the works which we would particularly like to include in the traveling version of this exhibition is the watercolor entitled:

CLOSED CIRCUITS, by Stuart Davis

The exhibition will travel to museums and art institutions throughout the United States for the period, September 1963 to September 1964.

Will you be kind enough to consider lending the watercolor to the exhibition? A ~~loan~~ agreement form is enclosed in the hope that it will be possible for you to lend. One copy of the form is for your file; the other to be filled in, signed, and returned to us.

A F A will, of course, be responsible for all expenses connected with the preparation, care and transportation of the exhibition, and will insure all paintings included in the show under its all-risk fine arts policy.

We feel that the inclusion of your loan in the exhibition will contribute greatly to the importance of the traveling show. May we please have your reply before the exhibition closes at The Brooklyn Museum on April 28, 1963.

Sincerely yours,

Virginia Field
Head, Department of Exhibitions

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that this information
may be published 50 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 18, 1963

Dear Mrs Halpert,

I very much appreciate your including me on your mailing list. I have just received Signs and Symbols * U. S. A., and look forward to seeing the show. Meantime, please accept my compliments—this is a very stimulating "assemblage". You wouldn't consider circulating this, I suppose?

Sincerely yours,

Donelson F. Hoopes

Donelson F. Hoopes
Curator of Exhibitions

Mrs Edith Greger Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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March 21, 1963

Mr. Teiichi Hijikata, Conservator
The Museum of Modern Art
President, Japan Art Museum Council
Kamakura-shi, Japan

Dear Mr. Hijikata:

I am so sorry to be late in answering your letter
but I have been waiting for word regarding further
plans for the Shahn Exhibition after Sweden. There
has been some talk about forwarding the show in its
entirety to Israel and I have been awaiting the
visit of the Director of the Bezalel Museum, Mr. Karl
Katz, for further information. He is now in town and
I will discuss the matter with him and with Mr.
Rasmussen of the Museum of Modern Art. You will hear
more from me shortly about the final decision.

Again, forgive me for being so late in my reply.

Sincerely,

EOM:k

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

A.F.F.

Please call Mr. Karger and give
him the prices of "Justice" and
~~Revering~~ "Gaited Horse".
He stopped in very early this

A.M.

J.W.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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March 20, 1963

Mr. Robert Carlen
222 South 16th Street
Philadelphia 2, Pa.

Dear Bob:

Thank you for sending us the information on the small
early Sheeler painting, now in the collection of Mr.
Henry Dubin. I have entered all the information in
our records.

Best regards to you and Alice.

Sincerely,

Nathaly C. Baum

MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 3, MASSACHUSETTS

March 19, 1963

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

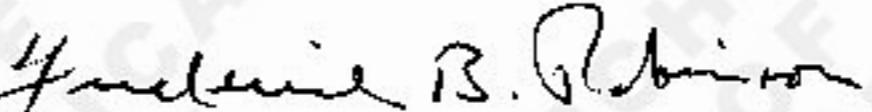
Dear Miss Halpert:

Thank you for your recent letter concerning the two Field portraits. I am definitely interested in them. However, since you would prefer to have them restored at your end I wish to make sure that your restorer will not only clean, repair and in-paint the damage done, but will also reline them and provide new stretchers. If you can assure me that this will be the case, then I am certainly interested at the figure of \$2,500.

With the hope that I may be in New York in the near future and that I will have time to call on you to discuss the matter further if it is necessary.

With kind regards,

Sincerely yours,



Frederick B. Robinson
Director

FBR:cm